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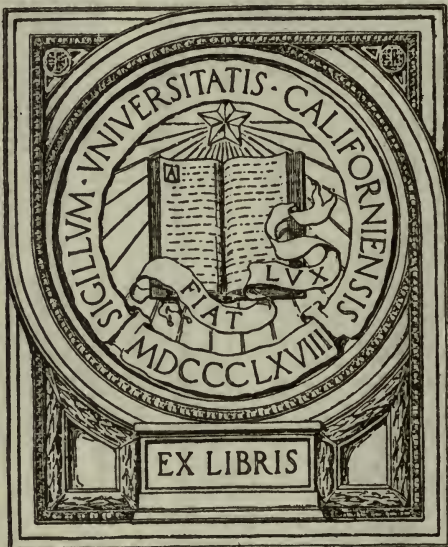
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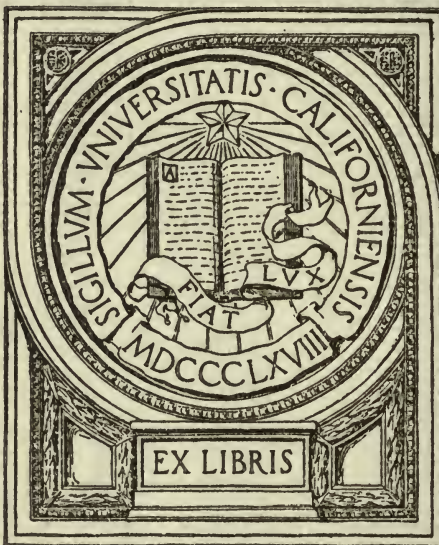
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CHINESE PHONETIC SYSTEM
AND LANGUAGE

(ENGLISH TRANSLATION)

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CHINESE PHONETIC SYSTEM

AND LANGUAGE

(ENGLISH TRANSLATION)

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UNITED FREE CHURCH OF SCOTLAND MISSION, HINGKINGFU, VIA MOUKDEN

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Gift of Harry E. Stevens.

FOREWORD

No really just conception of the merits of the Chinese National Phonetic Script or of the aims of the Ministry of Education in the present Literary Revolution can be gained without study of the books written on the subject by competent Chinese Scholars. One of the most comprehensive and scholarly of these books is the "Chinese Phonetic System and Language" (國語學講義) written by Mr. Li Chin-shi. Mr. Li is a member of the Ministry of Education, Secretary of the National Language Unification Society, and one of the editors appointed by the Ministry of Education to examine all textbooks issued for use in Government schools and colleges.

The English translation of this book was done by the Rev. A. R. Mackenzie, of Hingkingfu, Manchuria, at the request of the Phonetic Promotion Committee of the China Continuation Committee. The translation was examined by Mr. Li Chin-shi and Mr. Wang Iung of the Hunan Mingteh Middle School.

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AUTHOR'S PREFACE TO THE ENGLISH TRANSLATION

This book consists of lectures delivered in the province of Shansi in 1919. At that time the Chinese Alphabet had just been officially promulgated, and many people entertained doubts of its usefulness. In order to remove these misgivings a short account of its origin was required. In addition to this, the Unification of the National Language has become an important educational problem, to solve which two steps are necessary, namely, the Unification of Chinese Pronunciation, and the Adoption of the Spoken Language for Literary Purposes. The former of these has been dealt with in more detail in the present book; but the latter is not left unmentioned.

In regard to both points Christian missionaries have given us real help. They were the pioneers in the use of vernacular Chinese, when they translated the Bible into the language of the people in preference to classical Chinese. This fact has had a great influence on the Literary Revolution. In the past three years the further step has been taken of adopting phonetic script, written with the Chinese Alphabet, in place of the awkward Chinese characters. This spells great progress, and there are undreamt of possibilities in connection with it. As Wyclif in England and Luther in Germany helped the development of their national languages and literatures by translating the Bible into their mother tongues, so the more modern version in vernacular Chinese, transcribed into phonetic script, will assuredly help greatly towards the Unification of the Chinese language and the improvement of Chinese literature.

The Literary Revolution is now in progress, and the educational problems connected with the Unification of the National Language are in process of being solved. While some foreigners are already taking part in the movement, others may still be in the position of wishing to know more about it. The translation of my book may be of some use to them. It has been made by Rev. A. R. Mackenzie, and has been revised by Mr. Wang Yung. It is an accurate translation; and I have been much impressed by the pains the translator has taken from first to last.

In conclusion, I desire to make it plain that the exposition in this book is neither detailed nor complete. Specialist treatises on Chinese Phonetics and Chinese Philology are in course of production. But this book of mine may serve as an introduction to the study of Modern Chinese, its origins and its special qualities.

LI CHIN-SHI (黎錦熙).

PEKING: MAY 14, 1921.

(Note. This translation only contains the First Part of the Chinese original. For the Second Part, which is made up of the text of Decrees and Documents, with Mr. Li's annotations, readers are respectfully referred to the Chinese. A List of Contents of the Second Part is given in an Appendix.)

THE CHINESE PHONETIC SYSTEM AND LANGUAGE

CHAPTER I

INTRODUCTION

The scientific study of our Chinese National Language implies an acquaintance with the Science of Languages (Philology), a science which is world-wide in its scope. Chinese Philology, while dealing with the language of our own country alone, employs the principles and the laws of the Science of Languages by way of illustration. Hence we may learn about the origin of our National Language, its development, its peculiar excellences, its defects, what its position is among the languages of the world, and what its particular value. (This is called Comparative Philology.) Therefore, although Chinese Philology is special to our own country, we must take general Philology which is common to all lands as a basis for our study, in order that it may be valid.

Philology, the Science of Languages, is related to Psychology, Sociology, Anthropology, and the other sciences of that class. In the Arts faculties of the Universities of other lands, or in special Colleges of a similar nature, it ranks as a subject. Since our time is limited, I cannot expound this in detail. Those who are acquainted with Japanese or the languages of the West may select for reading original books on Philology in these languages. As for books in Chinese, Mr. Hu I-lu, of Chekiang, has produced a Treatise on Philology in connection with the University of Peking. It is an accurate discussion, well worthy of perusal.

In China, though the Confucian School ranked Language as one of the four branches of learning, it dealt with it not as a science, but as an art, an art comparable to the modern art of Rhetoric. Hitherto there has been only one book entitled "National Language," that written by Tso K'iu-ming.* In the Liao, Kin, Yüan, and Manchu dynasties, the term "National Language" was employed to distinguish the native languages of these dynasties from Chinese. These National Languages were, in fact, K'itan, Nüchen, Mongolian, and Manchu respectively. The names "National Literature," applied to Chinese literature, and "National Language," applied to Chinese, belong to the modern nomen-

*Note by Author.—This book is only a collection of stories and historical records, and has no connection with National Language at all.

clature introduced in recent years. As for a Chinese National Philology, it can still less claim to have existed hitherto. In the early years of the Republic Mr. Hu I-lu published an Introduction to Chinese Philology. Chinese Philology may be said to date from this book.

Mr. Hu's book is a painstaking and serious work. He begins by indicating the important divisions of the subject, e.g., the origin of our National Language, the psychological aspects of its origin, its subsequent extension, the psychological aspects of its extension, and so on, with rules and proofs in ample detail. It certainly could not be described in a short time, and therefore I make these general remarks, referring all interested to the book itself.

With regard to the National Philology just mentioned, we must meantime lay aside the pure theory of General Philology and National Philology, and consider the actual situation, in order briefly to explain how it arose and to estimate its gains. This is the object of the first part of the present book. As for the history of past efforts, plans for the future, and present preparation for these, that all belongs to the second part, where they will be described.

The outstanding fact of the present time is the National Phonetic System officially promulgated to be taught throughout the country. But the National Language may be divided into three sections, viz., Sounds, Vocabulary, and Grammar. The National Phonetic belongs to the section on Sounds. The other two sections are still in process of investigation, and definite methods have not yet been fixed in connection with them. In what follows, these three sections are discussed in order, the first in somewhat greater detail, the other two sections, since they speak of what is not yet accomplished fact, comparatively briefly.

CHAPTER II

SOUNDS

I. THE MAKING OF THE CHINESE ALPHABET

The Chinese Alphabet constitutes but one department of Chinese Philology. It exists with the aim of unifying the pronunciation of Chinese, and has not to do with the assimilation of the written and the spoken language. This matter of phonetic writing came into prominence very early, and may be said to have a history up till now of thirty years' duration. It originated in the difficulty which foreigners learning Mandarin experienced, because China had not a phonetic alphabet. They therefore employed the Roman alphabet to make phonetic symbols. Our compatriots gradually awoke to the uses of such an alphabet, and began to invent phonetic systems one after the other. Up to the present

time there have been no fewer than several dozen systems, the best known of which have been Mr. Wang Chao's *Pekingese Alphabet* in the North, and Mr. Lao Nai-süan's *Shorthand* in the South.

We have not time to go into the respective merits and demerits of these systems. Suffice it to say, that in the past twenty or thirty years Chinese phonetic experts have diligently worked at the subject. Generally speaking, each began in the course of his ordinary studies, and each prepared his system to suit the district in which he lived. And because people differed in their views and in their interpretations, endless discussions arose. Then, in the spring of 1913, the second year of the Republic, the Board of Education inaugurated a Conference on the Unification of Pronunciation. Apart from members of the Conference directly invited by the Board of Education, each province appointed two delegates, with one each for Mongolia, Thibet, and the Chinese resident abroad.

They met for the express purpose of fixing a phonetic system, and determining pronunciation, word by word. Unfortunately the method of deciding according to the vote of the majority was employed, a method which may suit for matters of government and legislation but which is not very well adapted to the discussion of Science and Art. Consequently the results could not be satisfactory. Yet the Alphabet of thirty-nine letters was formally fixed by this Conference, which also determined the pronunciation of over 7,000 words. (These roughly formed the material for the compilation of the *National Phonetic Lexicon*.)

There were a thousand and one discussions backwards and forwards, and a great deal of hard work was put in. Particulars of what took place at the Conference were not known outside of it, and therefore many despise the 39 letters as representing so much misspent labor. Some of the members wrote accounts of the proceedings afterwards, e.g., Mr. Hsing Tao, in his article entitled "A General Description of how the National Alphabet was officially fixed," which appeared in the 8th number of the 10th volume of *Eastern Miscellany* (Tung Fang Tsa Chih), and Mr. Tu Ya-ch'üan, in his article "Concerning the National Alphabet," which appeared in the 5th number of the 13th volume of the same periodical. Among the articles written by those who were not members of the Conference may be mentioned Mr. Ts'ien Hsuan-t'ung's, entitled "Regarding the Chinese Alphabet," published in the 1st and 3rd numbers of the 4th volume of the *Sin Ts'ing Nien Tsa Chih*. The most recent article was one by Mr. Wu Chih-hui, who was Chairman of the Conference. It is entitled "A Supplement to Mr. Ts'ien's Essay Regarding the Chinese Alphabet," and appeared in the Shanghai *Shih Pao* and the *Chung Hua Sin Pao*, (quoted in the *Sin Ts'ing Nien Tsa Chih*, volume 4, number 5.)

If anyone has to study the development of the Alphabet from Chinese Phonetic Science, let him read what these four gentlemen have

written. The best for the purpose is Mr. Wu's account, as being most detailed. All, with the exception of Mr. Wu, display rather a critical attitude towards the Alphabet, and all give reasons for assuming that attitude. Without prejudice it amounts to this, that the Alphabet of 39 letters is admittedly defective. Only there has been no end of discussion for forty years past; and this time what was fixed, notwithstanding its imperfections, must be made the most of as the phonetic system actually in force.

If we criticize from the point of view of the school of ancient rhyme, the 206 Rhymes (vocalic terminations) of Lu Fa-yen, of the Sui dynasty, were long ago rejected by the scholars of that school. Mr. Chang Hui-yen, with his 20 classes of ancient rhyme, at one stroke annulled the list of classes in the *Kuang Yün*. He derived rhymes from the *Odes*, and took the *I* and *K'ü* for guides. And thus it is right down to the latest scholar, Mr. Huang K'an, who begins with the sentence, "Derive the ancient rhymes from the *Kuang Yün*," and so conforms to the common pattern. If scholars who study ancient rhyme do not even recognize the rhyming-books of later ages, why mention the Chinese Alphabet?

To go back a step,—among the critics belonging to the modern (T'ang) school of rhyme, there are those who are unwilling to recognize Shou Wen's *Alphabet* of 36 consonants. Mr. Ch'en Li, for example, heartily abominates alphabets. He divides the characters by which the *Kuang Yün* represents consonants into 40 varieties, maintaining that representation of the consonants thus, by alliterative characters, is the system that has been handed down from teacher to teacher, from the time of the Wei and the Tsin dynasties (third and fourth centuries, A. D.) If, then, Shou Wen's 36 consonants are valueless, why even refer to the still more modern 24 consonants of the National Alphabet? He does not realize that to study antiquity is one thing, and a National Pronunciation is quite another thing. In regard to time, there never was a century when pronunciation did not alter; and likewise in regard to space, there is no hundred *li* throughout which speech is uniform. The Unification of National Pronunciation refers to space, and is not concerned with time. The object is to find for this China, with its three million square miles of area, means of attaining to uniformity in the matter of pronunciation. It is not to raise up the ancients of ten or fifteen centuries ago, in order that we may meet and converse with them. Therefore, if scholars who expound ancient rhyme or T'ang rhyme, employ the doctrines of either to attack the Chinese Alphabet, they are simply introducing what is irrelevant.

Moreover, on the question of the division of the ancient rhymes into classes, beginning with Cheng Hsiang, of the Sung dynasty, with 6 classes, you have Ku Yen-wu with 10, Kiang Yung with 13, Tuan Yü-ts'ai with 17, Tai Chen with 25, K'ung Kuang-shen with 18, Wang Nien-sun and Kiang Yu-kao with 21, Chang Hui-yen with 20, Yen K'e-kün with 16, and Huang I-chou with 19; and of the moderns, Chang Ping-lin divides the rhymes into 23 classes. Again his disciple, Huang K'an,

divides them into 28 classes. In general the distinction is on paper, and cannot be demonstrated orally. Still Mr. Ku and his friends have adduced one elegant example, indicating that *T'ien Ming*¹ was pronounced *Ting Mang*².

Mr. Hu, in his *Introduction to Chinese Philology*, has placed Roman letters underneath the ancient rhymes. Some differentiation is possible when the pronunciation of ancient rhymes is thus shown with the letters of foreign alphabets. Here, in fact, is one great defect in the investigation of the ancient rhymes in our country. For those who discuss them, diligently search for examples out of the writings of antiquity, and then divide their varieties, it certainly is an inductive method of study. But I feel that, after this, those who investigate the Phonetics of ancient times must imitate the *Ting Mang* example, and be able to pronounce the ancient sounds, word by word. Only then will it be reckoned valid; only then will it be held to have conformed to the laws of the Arts and Sciences. In that case, some kind of phonetic system will naturally be required for the purpose of illustration. And then the old method of study cannot but be gradually *reformed*.

To sum up, if it were a question of finding a source for the National Alphabet in the ancient rhymes or the T'ang rhymes, then one might admit criticisms from the point of view of these schools of rhyme, but not otherwise. For the 24 consonants (Initials)* of the National Alphabet have Shou Wen's 36 consonants as their basis, and reduce the number of the latter by fifteen; and the 12 Vocalics (Rhyme-letters or Finals)* along with the 3 Medials of the National Alphabet are still more in complete agreement with the 16 Vocalic orders of Liu Kien, of the Yüan dynasty, and the 12 Vocalic orders of the Introduction to the K'ang Hsi Dictionary. As regards position, they come after the *P'ing Shui Yün* (which is the currently accepted treatise on poetical rhymes), and the *Hung Wu Cheng Yün*. The chief aims of the National Alphabet are approximation to the colloquial, and simplicity. How then can it be used to explain what is ancient? It is said somewhere, "Advancing ever, and not returning, it must be unlike." As for the scholars of the various schools of rhyme, of course they are aware that the Alphabet is most intimately related to the rhymes. Yet there must also be very many questions left unsettled.

Let us now arrange the 24 consonants of the National Alphabet alongside of Shou Wen's 36 Consonants in a table for comparison, also the 3 Medials and the 12 Vocalics alongside of the list of rhymes of the *P'ing Shui Yün* and the 12 Vocalic orders in a similar table, all with a

¹天明 ²汀芒

*Note by the Translator.—It is by the desire of the Author that the terms 聲母 and 韻母 are translated Consonant and Vowel respectively. But where 韻母 includes letters such as ㄢ an ㄣ en, etc., I translate it Vocalic Termination, or simply Vocalic.

view to illustrate the reasons for the reduction in the numbers of the consonants referred to above, and the differences mentioned. I shall explain these with reference to the tables in what follows. Those who examine them carefully will understand what sort of complications and obstacles confronted the Conference that fixed the National Alphabet. (The tables are to be found on another page, and include the original Chinese characters from which the letters of the Alphabet were formed, with their pronunciation and meaning, the manner in which they are to be read as letters, and corresponding Roman letters, all arranged in columns for convenience in studying.)

(1). THE TWENTY-FOUR CONSONANTS (*Initials*). According to the first table, no Consonants were made for the voiced among the thirty-six Consonants of Shou Wen. Although 疑泥娘明微來日 are voiced, yet since they have been altered to read as voiceless, they are not included here. The seven Consonants 羣定澄並奉從牀 are read in the South as voiced, corresponding to the voiceless 見端知幫非精照. In the North they cannot be pronounced voiced. But words in the level tone may be distinguished as voiceless and voiced, that is, *yin-p'ing* (first tone), and *yang-p'ing* (second tone) respectively. Therefore the seven Consonants in question are pronounced as *yang-p'ing* (second tone), corresponding to 溪透澈滂敷清穿, or they may be said to be the voiced sounds of these.

Since there are no voiced consonants in the North, many were in favor of entirely abolishing the voiced consonants of the rhyme-books. And in consequence a great controversy arose between members of the Conference belonging to North and South. The boundaries of this division between North and South were not very clear; they depended on secret sympathies. Afterwards it was voted not to make separate letters for any of the voiced consonants. Apart from the seven consonants, 羣 etc., mentioned above as having been assimilated to 見, etc., 邪 was assimilated to 心, 禪 to 審, 匣 to 曉, and 喻 to 影.

In the case of all these eleven consonants, wherever in the South they were read voiced, the sign (ˇ) was to be added. This was the origin of the sign decreed by the Board of Education on that occasion. In the North, since there are no voiced consonants, the division into first and second tones in the vowels took the place of the distinction between voiceless and voiced in the consonants; and the sign for the voiced consonants was therefore useless.

The linguals* among the 36 consonants, namely, 知澈澄娘, are now entirely done away with, because in the North 知 and 澈 are confused with the alveolars, 照 and 穿. The consonant 澄 has already been disposed of, so it need not be counted. For example, there is no distinction at all

*Note by the Translator.—The following definitions of terms are suggested by the Author:—"Linguals, consonants produced by the front of the tongue"; "Alveolars, consonants produced by ridge-blade"; Dentals, "consonants produced by teeth and tip of tongue."

between the lingual 知 and the alveolar 支; and the same is true of Hunan, Hupeh, Kwangtung, Kwangsi, Szechwan, and Kweichow. Southerners can distinguish between linguals and alveolars, but the alveolars 照穿牀 are in turn confused with the dentals 精清和從. To correct this, the only way is to insist on alveolars being read as linguals. Therefore, while nominally linguals are said to be done away with, by being combined with alveolars, as a matter of fact, the alveolars have been combined with the linguals, and the consonants 照穿 and 牀 are pronounced like 知 澈 and 澄.

As for words under the consonant 疑, all of them are pronounced with high-front utterance. Compared with similar high-front words under the consonant 疑, the tongue does not meet the palate, when the sound is produced, at exactly the same place before or behind. But both have an associated nasal sound, and are therefore very easily confused. Consequently words belonging to the consonant 疑 are all written with the high-front consonant 广, corresponding to 疑. Thus no consonant was formed to represent any of the four linguals.

The consonants 非 and 敷 are not really different. Only scholars of old wished to have two fricative labials, 非 and 敷, to balance the mutes 幫 and 滂, and therefore added this useless member. Although there are people in Shensi who can pronounce the 敷, yet when examined carefully, the distinction is found to be very subtle. The two were combined at the Conference, and there was no great question about that.

Why were the consonants 見溪疑 and 曉 each divided into two letters? These consonants are pronounced differently, according as the utterance is open or round in the one case, and high-front or high-front-round in the other. Only amongst the people of Fukien and Kwangtung is the pronunciation the same in all circumstances. Afterwards the delegates from these provinces fell in with the majority, and so each of these consonants was divided into two letters. Mr. Wu's remarks about this are very much to the point. He says, "The force of the gutturals as pronounced by Fukienese and Cantonese is great, and therefore in words with high-front vowels, the consonants, 見溪, etc., are spoken the same as in words with vowels produced farther back. In the pronunciation of people in North and Mid China, these consonants are overcome by the force of high-front vowels, like 一, and are therefore changed into the new class of consonants, ㄅ, ㄆ, etc." The organs of speech by which these two classes of consonants are produced are certainly not the same. A glance at the figure illustrating the organs of speech, given in the next section, will make the matter clear.

The consonant 影 is a deep-throat sound. But the three Medials and the twelve Vocalics of the Alphabet are all pronounced as deep-throat sounds; therefore, in writing these sounds phonetically, a consonant is not required, that is, one such as 影. Because of this, a separate consonant was not made, a plan which makes for conciseness and convenience. The Alphabet is unlike the former method of combining

an alliterative character, representing the consonant, with an assonant, representing the vocalic or rhyme-sound, in which it was a fixed rule to combine two characters to represent the sound in every case. The delegates from Kiangsu, Kiangsi, and Chekiang moved the retention of the consonant 喻, corresponding to 影, because it not only differs from 影, as voiced contrasted with voiceless, but also in depth and weight. At present it is best to say no more about that!

There was at the time a great deal of discussion about the consonant 日, because in Kiangsi and Chekiang, etc., the light fricative ridge-blade sound is more or less assimilated to the alveolar 禪, making the 日 sound something like 實. To require people in that region to produce the consonant with curled tongue would be a real hardship. Therefore there were those who moved its rejection. But this sound is very conspicuous among Pekingese, so that not only was it necessary to retain this sound among the consonants, but they insisted on making a vocalic, 儿, as well.

(2). THE THREE MEDIALS. The most remarkable and valuable letters of the Alphabet are the Medials. Phonetic systems produced previous to this had mostly upwards of sixty or seventy letters. And learners had trouble in remembering any of these systems. There had never been one that managed to do with as few as thirty-nine letters. For many words of our language having similar consonants and vocalics are differentiated as regards mode of utterance, into open, high-front, round, and high-front-round. And so the sounds of words differ. At first, inventors of phonetic systems, when they did not make this distinction in the consonants, made it in the vocalics. Where the distinction was made in the consonants, these became correspondingly numerous. For example, in Mr. Lao's *Shorthand*, the consonants alone number 50 for Pekingese, 56 for the dialect of Ningpo, and 62 for that of the Wu district, Kiangsu. If, on the other hand, the distinction is made in the vocalics, they in turn become more numerous. Since the introduction of the Medials, three letters may be used for spelling. This makes for simplicity, and reduces the number of letters in the Alphabet, unquestionably a great advance.

Apart from words with open utterance, which need no medial, words with high-front utterance use 一 as medial, those with round utterance use ㄨ, and those with high-front-round use ㄩ. Take, for example, the four words, 珊仙酸 and 宣. They have each the same consonant and the same vocalic. Therefore the consonant is uniformly represented by ㄗ, and the vocalic by ㄨ. But the four words certainly differ, each from all the others, in mode of utterance. So the open 珊 is written $\frac{z}{z}$; the high-front 仙 is written $\frac{z}{z}$, by adding 一; the round 酸 is written $\frac{z}{z}$, adding ㄨ; and the high-front-round 宣 is written, $\frac{z}{z}$, adding ㄩ. Of course, any word can thus be distinguished as regards mode of utterance; and any person at all can render the four modes of utterance orally. The consonants indicate the opening sounds, and the vocalics indicate the terminal sounds or rhymes. Since the medials are inserted between the consonants

and the vocalics expressly for the purpose of differentiating between the several modes of utterance, they are given this name of medials.

But the three medials do not merely function in this way. They may act as consonants, namely, the letters 影 and 喻 discussed above; and they may also be employed as vowels. When they are included along with the twelve vocalics, we may speak of the fifteen Vocalics.

(3). THE FIFTEEN VOCALICS (*Rhyme-letters*). According to the second table, the vowel 麻 is represented by ɿ, why then was a second vowel ㄜ made? Within the vowel 麻 were included 爹嗟些邪車遮奢蛇, etc., the terminal sounds in which had, from the time of the Ming and Ts'ing dynasties, already developed into a separate vowel. The book called *Hung Wu Cheng Yün* has hitherto been reckoned as quite worthless by Chinese phoneticians. But Mr. Wu says with regard to it: "For the last five hundred years there has been a kind of secret influence. Scholars who defend what is ancient have always been contending for it on paper, but have been defeated section by section in pronunciation," which is very happily put. This book alters ancient forms in order to follow the colloquial, and so inevitably conforms to actual fact. Hence it boldly makes a separate vowel for 遮車, etc. China at the present time, from the North to the Southwest, including the central section, employs this sound in speech. Let the actual experiment be made of calling for a carriage, 車, in any of the provincial capitals. It even occurs in Kiangsu, Kiangsi, Chekiang, and such parts. So there is historical warrant for splitting the vowel 麻 and making a new vowel ㄜ out of it, and also a majority in its favor geographically. Words in the vowel 歌 with high-front and high-front-round utterance, and a small class of words in the vowel 佳 belong to this vowel.

Among the vowels there are some that revert to the ancient way, like the differentiation of 虞 from 模, of 灰 from 始, of 元 from 魂 and 痕. In the *P'ing Shui Yün* these were united without any reason. But to-day they simply revert to the old way of the *Kuang Yün* (see Table), as indeed they ought to do.

The vocalic ㄩ was included to suit the Northern dialectal pronunciation. At present there are very many opposed to it; but it is not often used in phonetic writing. It is but one sound in the vowel 支, namely, 兒而耳 and 二 of the consonant 日. Altogether the divisions of the vowel 支 are very various. With high-front utterance it belongs to the medial 一; with round or high-front-round utterance it comes under the vowel ㄣ. Its high-front utterance with the linguals and the alveolars constitutes still another class, namely, the vowel-sound peculiar to ㄓ ㄔ ㄕ and ㄒ, and with the dentals it forms another class, namely, the vowel-sound in ㄓ ㄔ and ㄒ. In the Table's two classes are together designated meantime by employing the extra-vowel ㄗ. And for all the words belonging to the consonant 日 another vocalic, ㄩ, was formed specially. Thus one vowel is changed into four. In the Northern pronunciation it is so, and likewise in that of the Central area. But in Kiangsu, Kiangsi,

and Chekiang there is no corresponding differentiation. For the most part they all come under the medial $-$. Therefore 兒 is read like 倪 there, and naturally there is opposition to the vocalic 儿. But the letter 儿 was made not merely for the sake of distinguishing this vocalic. In what is called the Pekingese dialect, under the names of objects is usually appended the character 兒. In modern novels and ballads it occurs very frequently. Therefore the Northern representatives, in desiring to make a separate letter to stand for it, were not altogether without a reason in actual fact. That there is both a letter ㄇ among the consonants and a letter 儿 among the vocalics is a particular proof that, in the Peking vernacular, sounds produced by curling the tongue are very numerous, and that is why everywhere in the Southeast there is dissatisfaction about this.

There are words which in the *P'ing Shui Yün* are distributed among the five vowels, 支微齊灰 and 佳. Those with the high-front utterance, apart from 儿 and ㄣ, mostly belong to $-$; those with round and high-front-round utterance belong to $\sim$, and those with open utterance belong to ㄨ. Hence words really pertaining to the single vowel $\sim$ are connected with four vowels. The sound ㄨ is an example, comprising 龜 referred by the *P'ing Shui Yün* to the vowel 支, 歸 referred to 微, 圭 referred to 齊, and 傀 referred to 灰. These are all of round utterance. Though there are many cases of differentiation or of assimilation in modern, as contrasted with ancient vocalics, yet there are good reasons for the changes made.

One thing which the Conference disputed very hotly, but settled at last, was the matter of adding extra-vocalics. There were three questions of special importance in regard to these. The first question was whether 庚青 and 蒸 were different from 東 and 冬. Nowadays, as pronounced in Hunan, 東 and 冬¹ are certainly distinct from 庚青 and 蒸. In the North, 東 and 冬 are regarded as the round utterance of 庚青 and 蒸, and there is no desire there for the creation of another vocalic. The second was a question about the "closed-lip" vocalic 侵 and 覃, etc. In the ancient rhymes 侵² is clearly distinguished from 眞文魂 and 痕, also 覃鹽 and 咸³ from 元寒刪 and 先. Poets have called the vocalics in 侵, and 覃 sounds made by "closing the lips." Up till the present the Cantonese pronunciation of these is similar to the ancient pronunciation. Therefore the 三 of the 三喜 trade mark is spelt *sam* in English, with an "m" at the end. In other places this sound fell into disuse long ago. Though the Cantonese adheres to the ancient pronunciation, yet a minority can not stand up against the majority. The third was the difference between 江 and 陽⁴. The people of Kiangsu, Kiangsi, and

¹Extra-vocalic, ㄨ

²Extra-vocalic, ㄣ

³Extra-vocalic, ㄣ

⁴Extra-vocalic, ㄨ

Chekiang made this distinction very clear; and there is a warrant for it in the ancient rhymes.

The Conference came to this decision about these three questions. Every place might differentiate sounds peculiar to itself, by the use of extra-vocalics. This holds true of the consonants, too. The method discussed at the time was to employ the letter approximating to the sound in question, and mark it with a short vertical line on the right-hand side; or else to employ a second method of spelling. A reference to the table will make the matter plain.

After all, these extra-letters are the problem of dialectal sounds. Mr. Hsing Tao obtained a dozen or so of such sounds, by taking what the representatives of the various provinces had themselves fixed, and rejecting such as were repeated, but retaining all that were distinct. We shall not go into further details at present. A person wishing to represent the National Pronunciation may not employ these extra-letters, for the 39 letters were formed expressly for the purpose of spelling the National Pronunciation, and are tolerably sufficient for that. The extra-letters are merely for preserving dialectal sounds that are vigorous and can not be rejected. Every district is perfectly free to add to them as it pleases, only they must be examined and passed by the central organization controlling the National Language.

(4). THE MARKING OF THE TONES. With respect to tone-marks, at first the finding was in favor of dividing into four tones according to the old method, viz., *P'ing*, *Shang*, *K'ü*, and *Ruh*. Afterwards, since there is no *Ruh-sheng* at Peking, the tones were divided into *Yin-p'ing*, *Yang-p'ing*, *Shang*, and *K'ü*, omitting the *Ruh-sheng*. Now, by a decree promulgated by the Board of Education, five tones are used, viz., *Yin-p'ing* unmarked, and *Yang-p'ing*, *Shang*, *K'ü*, and *Ruh*, still marked according to the old method, with dots at the four corners. As a matter of fact, among the delegates of the various provinces, some were in favor of omitting the *Ruh-sheng*, while others were in favor of not dividing *P'ing-sheng* into *Yin* and *Yang*. Some were in favor of using five tones, some of using eight, and some even of using nine. The eight tones are formed by dividing *P'ing*, *Shang*, *K'ü*, and *Ruh*, each into *Yin* and *Yang*, (i.e., consonants voiceless and voiced, respectively), and the people of Canton have, over and above the eight tones, a *Ruh-sheng*, which is neither voiceless nor voiced, neither *Yin* nor *Yang*. Pekingese has no *Ruh-sheng*; Cantonese has three *Ruh-sheng* for one sound. From this it may be gathered that there is uncertainty to begin with as to how many tones there are.

The difference between the tones is simply that the length of time occupied in utterance is variable. Mr. Wu, the Chairman of the Conference, in a pamphlet prepared before the opening of the meetings and entitled, "Steps to Progress," explained that the distinction between the *Yin-p'ing* and the *Yang-p'ing* in the Northern dialect was a question of voiceless and voiced consonants and not one of length. He

also made a comparison by means of an organ. He played one note in each case, a short note lasting one beat was *Ruhsheng*; and a long one lasting three beats or more was *P'ing-sheng*. This is, in respect to the tones, a strictly accurate explanation.

Regarding the tone-marks, opinions and practice are very varied, and we have not time now to discuss them in detail. It comes to this, if a person, no matter to what place he belongs, already knows how to distinguish the tones, let him mark them as he knows them, and he will certainly not go wrong. For a thousand years and more, the tones were employed by candidates for official posts in the public examinations, for the composition of odes and lyrics, and necessarily with great care. As far as the laws are concerned, the tones were unified on paper long ago. When they come to be pronounced, however, differences are perceptible at the distance of one village from the next. As Lu Fa-yen said:—"In Shensi the *K'ü-sheng* becomes *Ruh-sheng*, in the Upper Yangtze basin the *P'ing-sheng* resembles *K'ü-sheng*." Such were the conditions in his time, when the fixing of the tones was but recent. At the present time, in acquiring the National Pronunciation, the difference between the tones must be rendered orally. According to my observation, the method suggested by these two sentences of Lu Fa-yen is the best. Let every person take the pronunciation of the tones as rendered in his own region for a standard. Then let him make a comparison with each tone in the National Pronunciation, affixing the mark of equality (=) between those that sound alike.

Take the pronunciation of Changsha, for example. The *Yang-p'ing* of the National Pronunciation = the *K'ü-sheng* of Changsha; the *Shang-sheng* of the former = the *Ruh-sheng* of the latter; and the *K'ü-sheng* = the *Shang-sheng*. So, whatever word is in question, pronounced *P'ing* or *Shang* or *K'ü* in the National Pronunciation, if I read it to myself, according to the equations the same as the *K'ü* or *Ruh* or *Shang* of my own district, I shall not be far out. Still, this method can only give approximations, and can not be quite precise, because, in the nature of the case, the tones so obtained can not be quite correct. Even so, the tones have no very important bearing on the Unification of Pronunciation. Only let the sound of any given word at the time of utterance be correct as regards Consonant and Vocalic and mode of utterance (Medial), allowing everyone to employ the tones of his own colloquial, or simply to discard tones, and a Pekingese will understand when he hears it.

According to what has been said above, in the Chinese Alphabet the Consonants are used for the opening sounds, the Vocalics for the terminal sounds or rhymes, the Medials are used to differentiate the several modes of utterance, and the *Yin-p'ing* and *Yang-p'ing* among the tones to distinguish voiceless consonants from voiced. In each of these points the learning of the schools of rhyme constitutes the foundation of the Alphabet. So, if people studying the Chinese

Alphabet are already familiar with the rhymes, they need only look at the two tables, and they will be able to master the Alphabet without a teacher. Only, to memorize the 39 letters, it is necessary to practise them a little. The 39 letters are, in fact, adapted from the simplest of elementary Chinese characters. The original characters are all given in the tables. Those who are acquainted with the *Shuo Wen* will recognize them at a glance. In writing them, however, it is best to use the square style to make the Seal characters.

In reading, it ought to be known that for the 24 consonants only the alliterative element (opening sound) of the original characters is taken; and they must be uttered rapidly. There are three varieties of vocalic termination to the Consonants. ㄐ ㄑ ㄒ and ㄒ are only used to spell words with high-front and high-front-round utterance, therefore these consonants all have ㄨ for vocalic termination, i.e., the vowels ㄓ ㄔ ㄕ ㄖ ㄗ ㄘ and ㄙ are all dental sounds, and therefore have ㄓ for vocalic, i.e., the extra-vowel ㄓ. Or the vowel in ㄓ ㄔ, etc., may be distinguished as ㄓ. All the above-mentioned are read in the *Yin-p'ing* tone. The remaining consonants all have the *Ruh-sheng* of 職, 陌, etc., for vocalic, in open utterance. The proper use of the Consonants is to represent the sounds with which words begin, and has nothing to do with those on which they end. A definite vowel-sound is attached to each for convenience in naming it aloud.

For the 15 Vocalics, only the assonant element (closing rhyme) of the original characters is taken, and they ought to be spoken slowly. Let them be read voiced, with open utterance and in the *Yin-p'ing* tone.

In spelling, one or two or three letters, as required, may be employed to represent the sound of a word. But the four consonants ㄐ ㄑ ㄒ and ㄒ are specially reserved for spelling high-front and high-front-round sounds. Therefore, in spelling high-front sounds of three letters, it is unnecessary again to use the medial ㄨ under these consonants. The labial and labio-dental consonants ㄅ ㄆ ㄇ ㄏ and ㄨ already approach to being round sounds; so, when words with round utterance are met with, calling for three letters, it is unnecessary with the above mentioned five consonants to add ㄨ as a medial. These were findings passed by the Conference. Books for practice in reading and spelling the Alphabet are to be had in all the book-shops.

As for those who are unfamiliar with Chinese Phonetics, but are acquainted with a foreign language, they can learn the Chinese National Alphabet completely in one or two hours. Others must study it for one or two weeks, and they will become proficient with practice. It is like learning the spelling of a foreign language, but is easier in there being no exceptions to the rules.

NOTE I. In suggesting a *Ruh-sheng* for every vocalic, the rhyme-books put the nasal vocalics (ㄓ ㄔ ㄕ and ㄓ) on the same footing as the pure vowels, simple and diphthongal. But now, in the National

Pronunciation, none of the nasal vocalics has the *Ruh-sheng*, and even the pure vowels do not all have *Ruh-sheng*. Therefore in the 'Table No. 2A showing the *Ruh-sheng* Class, we have entered into rather erudite detail, and have added particulars. Those who study it ought to take note of the four points that follow:

1. The National Pronunciation has taken the 17 *Ruh-sheng* vocalics of the *P'ing Shui Yün* and divided them and recombined them to form 7 vowels, viz., $\times$ ㄣ — (the medials) and ㄣ ㄣ ㄣ and ㄣ. None of the other vocalics can be marked *Ruh-sheng*.

2. Though the two vowels, ㄣ and ㄣ, seem to comprise *Ruh-sheng* words (like 拌, 雹, etc.), yet they are both compound vowels. ㄣ is a diphthong resembling a combination of ㄣ and —, and ㄣ is a diphthong resembling a combination of ㄣ and $\times$. The *Ruh-sheng* is very short, and can only be pronounced easily with the medials and the simple vowels, ㄣ ㄣ ㄣ and ㄣ. Therefore none of the four diphthongal vowels and none of the nasal vocalics at all are marked *Ruh-sheng*.

3. The 17 vocalics of the *P'ing Shui Yün* may be comprised in 5 groups, corresponding to the 3 medials and 4 simple vowels. That is, the vowels 屋, 沃 and 物, to which may be added the vowels 術 and 沒 of the list in the *Kuang Yün*, belong to the group $\times$ and ㄣ. The vowels 錫, 質, 緝, and 職, with 迄 and 昔 of the list in the *Kuang Yün*, belong to the group — and ㄣ. The vowels 陌, 覺, 藥 and 曷, with 德 of the list in the *Kuang Yün*, belong to the group ㄣ. The vowels 合, 黠 and 洽 belong to the group ㄣ, and the vowels 月, 屑 and 葉 belong to the group ㄣ. (All in the order in which they are arranged in this table.)

4. The *P'ing Shui Yün* combines the list of 34 *Ruh-sheng* vowels of the *Kuang Yün* into 17, but in combining 迄 with 物, 鐸 with 藥, and 末 with 曷, it diverges from phonetic fact, but even these instances are preferable to combining 德 with 職, and 沒 with 月, which are quite contrary to fact.

NOTE II. In Table No. 2 the appended numbers of open and round sounds, etc., are based on the *Yin Yün Ch'an Wei*. Perhaps errors may have been made in the reckoning. The class of *Ruh-sheng* vowels, however, is not based on the *Yin Yün Ch'an Wei*, but on the lists of varieties of words drawn up by the Conference on Unification in 1913, in preparation for fixing pronunciations. The sounds in the latter are very much fewer than those of the *Yin Yün Ch'an Wei*. If anyone who studies it could take all the sounds of the table, and verify them according to the numbers given in the *Yin Yün Ch'an Wei*, correcting my mistakes, it would be very much appreciated.

NOTE III. Of words in the *Ruh-sheng* of the five vowels 質, 緝, 職, 陌, 月, which belong to ㄣ, all with open utterance are really pronounced somewhat differently from ㄣ, i.e., o. The lips are not rounded as for ㄣ, and the sound is produced not with the back of the tongue, but with the middle. Therefore these sounds are specially indicated in the table by a dot (·) at the side.

TABLE I.

Showing the 24 Consonants of the Chinese National Alphabet.

- (1) Types of Consonants.
- (2) Thirty-six Consonants of Shou Wen.
- (3) The Twenty-four Consonants of the Phonetic Alphabet.
- (4) Original Characters from which the Letters were formed,
with Meaning and Pronunciation.
- (5) Present Pronunciation.
- (6) Romanized Spelling (Wade),

Dentals

Velars

注音字母第一表(三十四聲母)

音頭舌	(音顎稱又音喉淺稱) 音牙	發音機關	(1)
泥 定 透 端 北音為透之陽平 南音為端之濁音	疑 群 溪 見 (一) 開合呼 (二) 齊撮呼 北音為溪之陽平 南音為見之濁音	守溫卅六字母 注音廿四聲母	(2)
ㄋ ㄉ ㄊ ㄊ 即乃字奴亥切 同突字他骨切 即乃字都勞切	ㄍ ㄎ ㄌ 又高而上平也五忽切 因崖為屋也魚儉切 氣欲舒出有所碍也 古畎字苦法切	聲母所假借之原文及其音義 古澮字古外切 今作糾居尤切	(4)
訥 特 德 N D T T 此英文音 此法文音 此英文音	膩 愕 欺 克 基 格 GN NG G CH K CH K 此法文音 此英文音 此英文音 此英文音	今讀若 羅馬字母	(5)
			(6)

Labio-dentals

Bi-labials

Linguals

音唇輕	音唇重	音上舌 合齒與 併音正	(1)
微 奉 敷 = 非 併于敷 南音為非之濁音 北音為敷之陽平	明 並 滂 幫 南音為幫之濁音 北音為滂之陽平	(娘) 澄澈知 併於照 穿牀 借疑之 齊撮呼	(2)
万 ㄇ ㄋ ㄌ 受物之器 府良切 同萬 無販切	ㄐ ㄑ ㄒ ㄓ ㄔ ㄕ 今作幕 莫狄切 今作包 布交切 小擊也 普木切	ㄆ	(3)
物 弗 V F	墨 潑 薄 M B P' P 此英文音 此法文音 英音如B		(4)
			(5)
			(6)

Alveolars

Dentals

音合舌齒稱一 音齒正	音頭齒	(1)
禪 審 牀 穿 照 南音為禪之濁音 北音為陽平 南音為照之濁音 北音為穿之陽平	邪 心 從 清 精 南音為心之濁音 北音為陽平 南音為精之濁音 北方為清之陽平	(2)
PP P PP P P 尸 即尸字是之切 尸 同躡字 丑亦切 尸 即之字 真而切	PP P PP P P 乙 古私字 相安切 乙 即七字 親吉切 乙 古節字 子結切	(3)
尸 痴 之 SH 讀如 SH IH CH' 讀如 CH IH CH 讀如 CH IH	私 疵 資 S TS' 此英文音 TS 此法文音 英音如 DS	(5)
		(6)

Lateral Fricatives

Gutturals

半舌 半齒 音 來應屬舌頭音	喉音 曉匣應合牙音 四母同 改稱淺 喉音	(1)
來 日 夕 日	喻 影 即三介母十二韻母之元音故省略 匣 南音為曉之濁音 北音為陽平 曉 一開合呼 二齊撮呼 丁 厂 丁 厂	(2)
夕 日 即力字林直切 日 即日字人質切	丁 厂 山側之可居者 呼肝切 古下字胡雅切	(4)
勒 入	希 黑	(5)
J L 讀如 JIH	SH H 或 HS	(6)

TABLE II.

Showing the fifteen Vocalics of the Chinese National Alphabet.

(1) List of Vocalics from the Ping Shui Yün. (Smaller characters are Vocalics from the Kuang Yün).

(2) Fifteen Vocalics of the Chinese Alphabet.

(3) Sixteen Vocalic orders of the Guide to the Rhymes.

(4) Twelve Vocalic orders of the Introduction to the K'ang Hsi Dictionary.

(5) Original Characters from which the Letters were formed, with Meaning and Pronunciation.

(6) Present Pronunciation.

(7) Romanized Spelling.

TABLE IIA

Showing the Ruh-sheng class of the seven simple Vowels of the Chinese alphabet arranged in five Groups.

陰聲之部

陰聲之部					注音字母第二表 (十五韻母)	d Tone	
豪 (皓) 號	肴 (巧) 效	蕭 宵 (篠小) 嘯 笑	尤 幽 (有厚) 宥 幼 (候)	歌 戈 (哿果) 箇 過 變韻十一音又佳韻 有數音亦屬此	麻 (馬) 禡	平水韻目(小字係已併之廣韻目) 平聲(上聲 去聲)	P'ing (1)
					注音十 五韻母	Shang	
					切音指南 十六攝	K'ü	
					字母切韻要 法十一攝	(2)	
效	流	果	假			(3)	
高	鈎	歌	結	迦		(4)	
小也 於堯切	即又字 于救切	古呵字 虎何切	即也字 羊者切	物之歧頭 於加切	韻母所假借之 原文及其音義	(5)	
傲平 聲	謳	痾	也	阿	今讀 羅馬 字母	(6)	
Ä U (Ä-Öö)	Ö U (Ë-Öö)	O	Ë	Ä		(7)	

佳 皆 (蟹 駭) 卦 怪 夫	灰 賄 (隊 廢) (泰) 令九音	齊 薺 (齊 薺) 合三音 令九音	微 尾 (未 齊) 齊五音 令九音	支 脂 (之 紙 止 旨 寘 志) 至 日紐一音 令九音	虞 麌 (模 姥 暮) 遇 令九音	魚 語 (御) 令九音
蟹		止		遇		
該	傀	械 (齊) (合) (撮)				
𠂔 古亥字 切胡改	𠂔 今作迤 余支切	一 即一字 於悉切	𠂔 同人字 而鄰切	𠂔 古五字 疑古切	𠂔 飯器也 丘魚切	迂
哀	危	衣	兒	烏	迂	
ī AI (ā-ē)	ā EI (ē-E)	ē 文如法	ēr	ū oo	ü 文如法	

(ii) Vocalics, ending in Nasals.

部之聲陽		d Tone
侵	文	P'ing (1)
魂痕 (混很 恩恨)	殷 (吻隱 問焮)	Shang
真	冬	K'u
臻 (軫準 震稕)	鍾 (腫 宋用)	
東	蒸	(2)
(董 送)	登 (迥 等徑 登證)	
庚	青	(3)
耕 (梗 靜 敬 勁 諍)		
深	通	(4)
臻	曾	
根	梗	(5)
庚		
古隱字 切 於懂	古肱字 切 古弘	(6)
恩	哼	
EN	ENG	(7)

Table IIa—Ruh-sheng Class

部 之 聲 入

物 ┌ (迄)	沃 ┌ (燭)	屋	韻目 / 韻母
撮讀合四音 (如弗物)	合口九音 (如楷僕) 合口十三音 (如足錄)	合口十七音 (如谷屋等) 撮口變讀合 口十四音 (如竹六等)	X.
撮口二音 (屈鬱)	撮口六音 (如局續旭 欲)	(如菊畜育 等)	U.
齊齒五音 (如乞乙)			一.
			(ㄘ!)
			ㄘ.
			Y.
			ㄗ.

職 ┌ (德)	緝	質 櫛 術	錫
	(入) 齊齒 變合 一音	撮變合四音 (如黝尤卒) (如橘出律)	
撮口二音 (漁域)		撮口八音	撮口二音 (閨械)
齊齒十二音 (如亟力)	齊齒十一音 (如急立)	齊齒十六音 (如吉必)	齊齒十八音 (如激歷)
齊齒七音 (如直飭食)	齊齒五音 (如執濕十)	齊齒八音 (如質日)	
齊讀開三音 (側測色) 開口十三音 (如刻勒)合 二音(國或)	開口一音 (澀)	開口一音 (瑟) 合口一音 (率) 撮變合一音 (紬)	
		撮口一音 (穴)	

藥 鐸	覺	陌 昔 麥
合二音 (穫)	合口一音 (靦)	
撮口一音 (噉)		撮口二音 (鴟役)
		齊齒十四音 (如戟碧)
		齊齒六音 (如擲尺石)
齊齒七音 (如脚削) 齊變讀合九音 (如苟弱) 撮口五音 (如藥約) 開口十二音 (如各惡) 合口九音 (如託郭)	開口五音 (如雹聲) 合口六音 (如斲握) 開讀齊又變撮四音 (覺確岳學)	開口十八音 (如格白) 合口二音 (輞或)

[illegible]

葉 業 帖	屑 薛	月 「(沒)
		合口十一音 (如骨忽)
	合口一音 (苗) 撮變合三音 (拙啜說)	合口二音 (勃沒) 合變開一音 (訥) 開口一音 (訖)
開口三音 (如插猷)	合口一音 (刷)	齊變開一音撮讀合三音 (紇) (髮伐韞)
齊齒十六音 (如劫獵) 齊變開六音 (如輒攝)	齊齒十八音 (如謁別) 齊變開八音 (如折設) 撮口十一音 (如蹶雪) 撮變開一音 (熱)	齊齒四音 (如揭謁) 撮口六音 (如厥月)

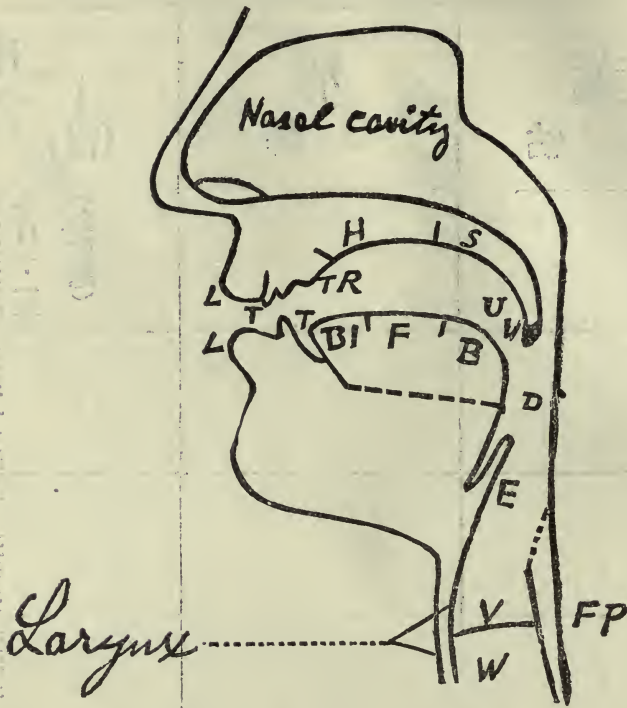


Fig. 1. (Illustrating the Organs of Speech.)

Reproduced, with this acknowledgment, from "General Phonetics" by G. Noel-Armfield. (Second edition.) Cambridge: Heffer, 1919.

- W. The trachea or windpipe.
- V. The larynx, containing the vocal chords.
- E. Epiglottis.
- P. The pharynx.

The tongue, divided into:—

- B. The back.
- F. The front.
- Bl. The blade (including the tip).

The roof of the mouth, divided into:—

- U. The uvula.
- S. The soft palate, or velum.
- H. The hard palate.
- TR. The teeth-ridge.
- TT. The front teeth.
- LL. The lips.

The nasal cavity.

are formed, represented by the six letters shown in the middle of the diagram, viz., ㄷ, ㅌ, ㄹ, ㅍ, ㅊ, and ㅑ. These sounds Mr. Lao calls the *li*-class. (ii.) Lateral Fricatives are formed when the tongue impinges upon the palate, and the breath escapes by the sides. The two letters, ㅃ and ㅆ, are for this reason shown at the side of the tongue in the diagram.

Besides the four kinds just mentioned, into which consonants with Complete Obstruction and Partial Obstruction are divided, there is also a class of Compound Fricatives (Affricatives) which are made up of two sounds united. For example, ㅈ is formed from ㅊ and ㄷ, ㅊ from ㅊ and ㄷ, ㅊ from ㅊ and ㅍ, and ㅊ from ㅊ and ㅍ. In Phonetic Science they are represented by two consonants placed together (differently, however, from the joining of a consonant and a vowel). A detailed table is given here showing the above-mentioned five kinds of consonants and the six Obstructions of the foregoing diagram. (N. B. Study the table along with the diagram).

Degree	Kind	1 Labials	2 Labio-dentals	3 Dentals	4 Palatals	5 Velars	6 Gutturals
Complete Obstructions	Plosives	ㄱ ㅋ		ㄷ ㅌ			ㄴ ㄹ
	Nasals	ㄴ		ㄷ		ㄹ	ㄴ
Partial Obstructions	Central Fricatives	ㅅ ㅆ	ㅈ ㅊ	ㅊ	ㅈ	ㅈ ㅊ	ㅈ ㅊ
	Lateral Fricatives			ㅈ	ㅈ		
Compound Fricatives				ㅈ ㅊ	ㅈ ㅊ	ㅈ ㅊ	

[NOTE. The letters ㅈ, ㅊ, and ㅊ in the Table are Medials. (ㅈ is the Compound Fricative formed by combining ㅈ and ㅊ). The Medials may function as consonants, and are therefore included here. They have not been explained above, and are therefore enclosed in a rectangle ㅈ to mark this. ㅊ passes both Obstructions No. 1 and No. 6, and ㅈ both No. 1 and No. 5, and they are therefore shown under both. The four consonants ㅈ, ㅊ, ㅈ, and ㅈ were originally formed by the union of ㅈ, ㅈ, ㅈ, and ㅈ respectively with ㅈ. But now they pertain to another Obstruction and can not all be shown in the space for Compound Fricatives.]

The twenty-four letters mentioned above are what are called Consonants in Phonetics. The Rhyme-letters or Finals are what are called Vowels. There are seven ways of classifying the Vowels, namely, according to (1) the raising or lowering of the tongue; (2) its position, front or back; (3) the configuration of the lips; (4) the use or otherwise of the nasal cavity; (5) the muscles being tense or lax; (6) the length of the vowel; (7) the vowel being simple or a diphthong.

The changes in vowels are very minute, and the differences between them subtle. They are therefore very much harder to classify than the consonants. In the present treatise I cite Phonetic Science, merely to adduce the twenty-four consonants by way of example. That, however, is but a very small department of Phonetics. If in the last page or two, I have gone into some detail over this small department, I still feel it to be verbose and indefinite. It will serve to show that modern science really is exceedingly recondite and profound. If the discussions of the old schools of rhyme are estimated by the use of phonetic science, the merits of the former are disposed of at a stroke. For the science of Phonetics is based on Physics (Sound) and on Physiology, and it is able to investigate things experimentally, and to describe them in their interrelations. Thus it constitutes one of the sciences.

The Medials and Vocalics of the Chinese Alphabet may all be explained by the same scientific methods as the Initials, but we shall not go into further detail at present.

3. THE CHINESE ALPHABET AND A STANDARD PRONUNCIATION (THE NATIONAL PRONUNCIATION)

The Chinese Alphabet is simply a phonetic system for representing the National Pronunciation of Chinese. But to unify pronunciation throughout China, a standard must be fixed. To do this, the pronunciation of some given district in the country is taken as the standard. And then the alphabetic letters are attached to the characters one by one. This is the next task after the alphabet has been fixed.

Accordingly the Conference for the Unification of Pronunciation went on to fix the pronunciation of separate words. The method adopted was to make a list of the words in the *P'ing Shui Yün* having the same Vocalics and the same Consonants. (The *Yin Yün Ch'an Wei*, officially compiled in the reign of Yung Cheng of the Manchu dynasty (c. 1723 A. D.), was taken as a basis, but only frequently used characters were selected). When the lists had been drawn up, the pronunciations were voted upon, allowing one vote to an elected representative of each of the twenty-two provinces, and Mongolia, Thibet, and the Chinese resident abroad. Decisions were come to according to the vote of the majority. The Conference passed the pronunciation of over 7,000 characters before coming to a close. This then, is the legally settled National Pronunciation. Mr. Wang P'u, a member of the Conference, and others, compiled the *National Phonetic Lexicon* from this list, with a certain number of changes. In 1918 the Board of Education made a further examination, the results of which are embodied in the *National Phonetic Dictionary*,* which, after publication, will naturally become the standard for pronunciation for the whole of China.

* 國音字典, now (1920) published by the Commercial Press, Ltd..

Since Peking is the capital, the Pekingese pronunciation ought as a matter of course to become the standard, just as in other countries in East and West the pronunciation of the capital cities is made the standard. But agreement has not hitherto been reached in regard to this question. There is a party, headed by Mr. Chang T'ai-yen, who favor the pronunciation of Hupeh being made the standard. Their idea is that, "From the time of the Kin and the Mongol dynasties, the country has been overrun by successive invasions from the North, and the original pronunciation of China has shifted to the Yangtze basin and the Han region." This is the reason for their preference.

As a matter of fact there are two varieties of Mandarin, namely, Southern Mandarin, and Northern Mandarin. The pronunciation of Hupeh is one kind of Southern Mandarin. There are certainly colloquialisms in pronunciation scattered among the syllables of Northern Mandarin. The experiment may be made of getting a person from Nanking and a person from Peking each to talk a little, and recording phonetically what they say. Words having pronunciations, but no corresponding characters, are relatively more numerous in the Peking man's talk. And the respective excellence of the two dialects may be judged from this. Only it has a bearing on Vocabulary and on Grammar as well. If we confine our attention strictly to the sphere of Sounds, there are but a few points where the Pekingese dialect is defective. First, it has no *Ruh-sheng*. But now the National Pronunciation clearly does not abolish the *Ruh-sheng*; and the Pekingese can not by themselves dissent from the finding of the majority. Hence there is no question about this. Second, Pekingese does not distinguish voiceless and voiced consonants, and *Yin* and *Yang* tones. But these are phonetic minutiae, and insufficient, in actual speech, to constitute a fault in Pekingese Pronunciation. Third, sounds formed by curling the tongue are too numerous. Only the same thing is also true of English, French, and German; and it would be difficult to decide the intrinsic value of such sounds by Comparative Phonetics. We conclude therefore, that, in taking Pekingese as the standard pronunciation, we only desire what is convenient from the force of circumstances, and we must not ask too much in the way of concession, so long as colloquialisms are sifted out, and the *Ruh-sheng* is added.

The different existing dialects of China have been divided into ten varieties by Mr. Chang. But if we refer merely to degrees of difficulty in bringing about Unification of Pronunciation, we might perhaps divide them into four classes. The first and most difficult class comprises Fukien and Canton. The second comprises Kiangsu, Chekiang and the S.E. section of Anhwei. The third comprises Kiangsi, with the greater part of Anhwei and Hunan. The fourth comprises the region of dialects, not very different from Pekingese, e.g., the six provinces of the Yellow River basin, Manchuria, and the northern parts of Kiangsu and Anhwei, belonging to the basin of the Hwai River. Although each district has colloquialisms that are difficult to interpret, yet for the most part they

form a single group, namely, the Northern Mandarin already referred to. Besides these, the dialects of Hupeh, Szechwan, Yunnan, Kweichow, Kwangsi, and Siangsi (Hunan), along with those of Nanking and Hangchow, may all be reckoned as Southern Mandarin. Thus the area throughout which Mandarin is current covers more than one half of China, and may very easily be unified as regards pronunciation. According to this, it is on the S.E. coast, where communication is easiest, that dialects are most difficult. On the other hand, in the distant regions of the Southwest, which have but recently been opened up to culture, language is very uniform. Is not this a remarkable fact? The reason for it is, that it is only in the last two or three hundred years that the Southwest has been incorporated into China from being a tribal region. At the time of imposing government and instituting education, much attention was naturally paid to the use of the National Language, with the result just mentioned. Conditions in the Southeast are very different. In speech, either the ancient pronunciation is retained, or colloquial forms abound. The people there are constantly changing their place of abode, and therefore dialects are the more apt to get mixed. But Kinling (Nanking) and Linan (Hangchow) were once capitals of China, and therefore Nanking and Hangchow seem to keep the Official Language (Mandarin). When one takes into account considerations of geography, history, government, social conditions, and so on, there are undoubtedly vital connections to be established between these and the evolution of Chinese dialects.

Although the dialects of Fukien and Canton are strange, their influence is not to be despised. These two dialects are everywhere current among Chinese resident in the Straits Settlements. If one goes to America, Cantonese is even more predominant. Of recent years Chinese in the Straits, in using Chinese lesson-books, have been teaching solely in Mandarin, which shows that there people are all enthusiastic supporters of a uniform pronunciation of Chinese. To sum up, the area embraced in the Mandarin-speaking part of China being so extensive already, it has a natural tendency to increase. For that area unification of pronunciation merely implies adjusting the minor differences among a great bulk of similarities, by fixing a standard. But pronunciation must be very materially altered in the case of Fukien, Canton, Kiangsu, Chekiang, Anhwei, and such parts, and that will take rather more effort.

The preceding paragraphs have explained the relations of the Mandarin dialect now generally current, to geography; but it has also historical aspects which must not be overlooked. The pronunciation of Chinese may be divided into four classes geographically, and in history it may be divided similarly into four periods. (i.) The first period is that of the Chou, Ts'in, and former and later Han dynasties. It may be designated the period of *Phonetic Primitives*, for there are very many characters in Chinese that are derived phonetically from primitives. In ancient times the pronunciation of derivatives had reference to their particular primitive as a standard. If any given

primitive was to be found in a given rhyme, the characters derived from it all belonged to that rhyme. This has been absolutely demonstrated in the past three hundred years by scholars of the ancient school of rhyme, who base their arguments on the rhymes in the Book of Odes, in the *Ch'u Tz'ü*, in all the authors, and in the tablets of the Ts'in dynasty, as well as by investigation of the *Shuo Wen Etymology*. (See Mr. Yen K'o-kün's *Classification of Sounds in the Shuo Wen*). When we come to the earlier and later Han dynasties, the great seal¹ and small seal² characters, i.e., the older forms of script, were gradually being changed into square script³ and current hand⁴, and the derivations of characters became more and more difficult to determine. Hence characters began at this time to have no standard for their pronunciation. Rhymes were used quite vaguely. This may be seen by reading the poets of the Han dynasty. (ii.) The second period comprises the times of the Wei, Ts'in, and the six minor dynasties, and the T'ang and Sung dynasties. It may be called the period of the *Rhyme-books*. The *Classes of Sounds*, written by Li Teng in the Wei dynasty, was the prototype of the rhyme-books of subsequent generations. Down to the *Combination of Rhymes*, written by Lu Fa-yen in the Sui dynasty, there were eighteen books of the sort, all of which are now lost. This kind of rhyme-book generally employed the rhymes as the basis of classification, fixing pronunciation character by character, and representing it by the juxtaposition of two characters (one for the consonantal element, the other for the vocalic or rhyme). The object of these books was to unify the National Pronunciation.

The rhyme-books of this period preserved until the present time are the *Kuang Yün* and *Tsi Yün*. The *Kuang Yün* inherits from the previous *Ts'ie Yün* and *T'ang Yün*. According to the researches of modern scholars of rhyme, its greatest worth is explained as being its accurate collocation of ancient and modern, and of Southern and Northern pronunciations. In my opinion, the imperfections of the *Kuang Yün* are also just this, that it has brought together the opinions of so many scholars. If the classification into two hundred and six rhymes is examined in detail, six different standards may be obtained. But as this has no bearing on our present subject, I shall not delay to explain it at length. The important point is this, that according to the divisions made by modern science, the one book, the *Kuang Yün*, may be said to combine a National Phonetic Dictionary, a Treatise on Phonetic Science (in the *Kuang Yün* vowels are differentiated as "open", "round", etc.), an Examination of the Changes of Pronunciation from ancient to modern (there are rhymes distinguished as ancient and modern respectively), a Survey of Northern and Southern dialectal Pronunciations (Lu Fa-yen discusses them in the Preface), and a Phonetic Lexicon of Chinese prose (Sun Mien, in the Preface, says that the beauty of an

¹籀, ²篆, ³隸, ⁴草.

essay consists in the purity of its rhymes),—all these forming one book. Does it not seem somewhat miscellaneous?

(iii.) The third period is the time of the Mongol, Ming, and Manchu dynasties. There being no other name by which to refer to it, we shall call it the period of *Mandarin*. It is a period that looks very anomalous. The rhymes that learned men and scholars employed on paper were different from the pronunciations they used in speech. But I am only concerned with their oral pronunciation, and do not inquire about their paper one. It is for this reason that I have decided to call it the Mandarin period. It has already been indicated that the differentiation of rhymes in the *Kuang Yün* is too minute, and that it is difficult to make it in actual pronunciation. The scholars of the beginning of the T'ang dynasty had already experienced difficulty with the refinements of the two hundred and six rhymes, and Hsü King-tsung officially decreed the identity in use of some rhymes. Nevertheless, this list continued to be employed into the times of the Sung and Mongol dynasties without alteration. Only with the *P'ing Shui Yün* by Liu Yüan in the Mongol dynasty was it abbreviated, and that clumsily. Liu Kien in his *Guide to the Rhymes* collected what were classed as different rhymes, though of the same sound, into sixteen vocalic orders. (As a matter of fact, the tables in the *Manual of Rhymes* by Yang Chung-siu in the Sung dynasty had already pointed in this direction.) Accordingly, the majority of the scholars favored the use of vocalic orders. Yet although learned men and scholars afterwards came bit by bit to appreciate the *P'ing Shui Yün*, they did not take the vocalic orders seriously. (The *P'ing Shui Yün* still carried on the old fashion of the T'ang and Sung dynasties. It merely gathered together such rhymes as had already been used interchangeably, but there were those that ought to have been united which it did not unite, and others that ought not to have been united it did unite. Therefore we cannot use the word "reform" regarding it).

The pronunciation employed in rhymed literature does not seek to accord with actual oral pronunciation. But in the midst of the rhymed literature of this period, apart from its poems and lyrics, appeared a new species in the Pekingese ballads. These ballads for their rhymes adopt the actual pronunciation of Pekingese. Therefore another kind of rhyme-book was compiled, e.g., the *Chung Yüan Yin Yün*, by Chou 'Te-ts'ing of the Mongol dynasty, and the *Ts'ü Lin Yün Shih*, by Lu Fei-hsüan. Although these are rhyme-books of a special class, they have their secret influence all the same. The *Hung Wu Cheng Yün*, published officially in the early years of the Ming dynasty, is based on these. The scholars and literary men of the Ming and Manchu dynasties in making poetry rejected the *Cheng Yün* with all their might, but, as a matter of fact, when they spoke Mandarin, they respected the Northern dialect of the ballads of the Mongol dynasty and the *Cheng Yün* of the Ming dynasty. For a matter of six hundred years now, the prevailing dialect may be counted as having had this Northern dialect as standard. Hence in a previous paragraph I said that the Mandarin-speaking region covers

the greater part of the total area of China. And, as a matter of fact, it tends to increase, as may be plainly proved. What is the reason for this? Let me quote a paragraph from Mr. Ts'ien Hsüan-t'ung's *Essay on the Phonetics of Classical Chinese* in explanation of this point. He says:—"At this time North and South are united because of multiplied means of communication. People from every quarter may gather and meet in one room. When they talk to one another, each must sacrifice the elements in his dialect that are not current elsewhere and each must endeavor to employ the pronunciation that is most widely intelligible. There are two rules underlying this general pronunciation: (1) it must be a pronunciation which the majority of Chinese everywhere can produce; and (2) it must be a dialect in which consonants and vowels are as simple and as few as possible. In the one case the majority is premised, since then it most easily becomes general, and in the other, simple and few, since then it is most easily acquired."

(iv.) So we come to the fourth period, comprising the last thirty years, which may be called the period of *Phonetic Systems*. For such systems now take the place of characters in juxtaposition, and the Chinese Alphabet brings all to a successful issue. Mandarin becomes the National dialect, and the *National Phonetic Dictionary* establishes the standard. The *Dictionary* is, in fact, the rhyme-book published by the Chinese Republic. This rhyme-book has not the miscellaneous character of those produced in the second period. Nor does it resemble those of the third period, in which the book pronunciation did not correspond with the actual. In the history of our National Language it may be reckoned a great advance.

In what has been said above, it has been shown that the Pekingese dialect, though not perfectly pure, is yet sufficiently so to represent generally current Mandarin. And it is of the requisite quality to be employed as a Phonetic Standard for the whole country. This current Mandarin, regarded historically, has certainly been a kind of National Pronunciation for the last six centuries. Regarded geographically, it has likewise become a natural unifying factor for the greater part of the country. The unification of Chinese Pronunciation is really a matter determined by circumstances and ought not to be regarded as a problem. The Committee for the investigation of the National Language, appointed by the Board of Literature in Japan, has already expressed itself to our Board of Education, as follows:—"In China, Mandarin is certainly the current language, and it has likewise a great deal of authority. For the purpose of National Education, as a matter of course, it ought to be made general among the whole of the people." From which it may be seen that foreigners also understand this aspect of the case.

4. USES OF THE CHINESE ALPHABET

Since the Chinese Alphabet is an instrument for unifying our National Pronunciation, those who have acquired it know how to spell

Chinese with it. In intercommunications this might do away with many hindrances. The reasons for this are plain, and do not need to be expounded at length. In Education, all who are familiar with the spelling of this Alphabet, by learning characters from the phonetic letters attached to them, can make double progress with half the labor. If the language and literature of speech should become general throughout the community, then all printed matter used by the community might have the letters attached to the side of every character. Should these two things really come to pass, it would be a perfectly simple matter for our nationals all to be able to read books and periodicals, like Europeans and Americans and the Japanese. Otherwise, if compulsory education came into effect and there were not an instrument of this sort, Chinese characters are so numerous that they could only be imperfectly known, and still more imperfectly understood. When scholars had finished their course at school, they would be unable to use characters, and would be deaf and blind as of old, which would mean that they had thrown away four years of time.

In Science, with an independent system such as this, a new era begins for phonetic science and study of the dialects. In discussing pronunciations represented by the former method, and in studying rhymes, it is possible with this system to distinguish sounds apart from particular characters. This frees us from bondage to resemblances of form in characters, and to dialectal pronunciations. By the use of the three Medials to distinguish the four modes of utterance, every character may be pronounced, and everybody can explain the difference. Formerly scholars were accustomed to regard rhyming and pronunciation as subjects for experts. As a matter of fact, the principles that underlie them are very elementary, and with this phonetic system women and children understand them perfectly.

There are two other directions in which the possibilities of the Chinese Alphabet have recently been exploited. (i.) The first is a new Telegraphic Code. With the ordinary Chinese Telegraphic Code it is only possible to transmit the form of a character, not its sound. It takes four numerals to represent each character, and the process of coding is very complex. Compared with foreign telegrams, the disadvantages are truly more than can be counted up, in point of complexity and tardiness. For example, an express letter from Peking to Tientsin, or from Soochow to Shanghai, may reach its destination in two or three hours' time. But if the Telegraph is employed, there is a very great waste of time at both ends, in coding and decoding the message. Suppose there is an accident to the permanent way, or to a bridge on the railway, where rescue must be immediate else lives may be lost. In sending a telegram to the next station to stop a train, time is of the utmost importance, for a minute, or even a second's delay may involve untold lives and property. Who can estimate the amount of loss that might accrue from the old way of sending a telegram? It is for this reason that French is used in telegraphing on the Peking-Hankow

Railway, and English on the Peking-Mukden Railway. They are compelled by force of circumstances to employ languages other than Chinese. Similarly at sea, if a steamer encounters some danger and wishes to send out a telegram for help; and in military or naval wireless telegraphy, speed is of the highest importance. If a message has to be translated for dispatch, and retranslated on receipt, it undoubtedly hinders business. So the year before last, Mr. Tseng I-tsin in Peking brought out a new Telegraphic Code, in which the Chinese Alphabet is used to send telegrams in the Pekingese dialect. They are sent as written, and read as received. Thus time is saved, and costs are reduced. According to his calculation, at least half the cost of telegrams could be saved. At present it has not been adopted in practice, because National Pronunciation has not yet been unified.

(ii.) The second is a new system of Flag-signalling, which is already being gradually adopted by the military and naval forces of the entire country. At first the signalling system used by the army resembled the Telegraphic Code. Because of the vexing delays, it was of no use to the army. In the navy, they simply used English in signalling by flags, which an enemy could read at a glance. So Mr. Tseng has invented a new system of flag-signalling, which has been compiled by Mr. Wang P'u to form a book. (The Phonetic Publishing Bureau at Peking publishes it.) The Chinese alphabet is solely employed. It not merely transmits the sound, but may also indicate the character-form. It is extremely simple and rapid. Now it is nearly universally employed in army training, and the Board of Education has decreed its use as a manual for the cadet corps in schools all over the country.

To sum up, if in material well-being and in culture, in means of communication and in business, our country is to make a steady advance, it follows that some method must be discovered of abolishing the various hindrances inherent in classical Chinese script. The Alphabet, by furnishing a phonetic standard, supplies the deficiency of characters in this respect. Circumstances made it necessary, and it simply had to be made and promulgated.

CHAPTER III

WORDS

Words in Chinese are not the same as Vocables (separate characters), for a vocable does not necessarily have a meaning. For example, the two vocables, 玫瑰, when they are separated and each stands by itself, have no meaning that can be expressed. A word comprises a single complete meaning. There are, however, words consisting of but one vocable, like 人, man, 馬, horse, etc. There are also words composed of two vocables combined. This class of words

is very numerous. There are some formed by the combination of vocables of similar meaning. The noun, 道德, virtue, the verb, 恐怕, be afraid, and the adjective, 輕薄, light, are all examples. Some are formed by combining vocables of unlike meaning. The nouns, 天時, weather, and 國民, nation, and the verb, 恭喜, congratulate, are examples. Some words are formed from two vocables, because of their having similar Consonants (Alliteration), or similar Vocalics or Rhyme-sounds (Assonance). The word, 玫瑰, rose, already referred to, belongs to this class. It is mostly made up of adverbs, such as 髣髴, like, 躊躇, irresolutely, which are alliterative, and 徘徊, to and fro, and 寧靜, tranquilly, which are assonant. There are also words formed by joining three vocables or more. For example, there is the adverb, 茫茫然, vastly, where three vocables are employed to describe a condition. Among nouns 浩然之氣, magnanimity, uses four vocables to denote a temperament. This class of expression is not very different from the English phrase. For the present we call them all Words. Moreover, particles and colloquial particles are all parts of speech, and may be included in the department of Words.

The vocabulary of our language is very miscellaneous. The main divisions of the subject are, first, the difference between classical and popular, which is precisely where the spoken and the written languages are not assimilated, and, second, the difference between the various forms of the popular language, which is where the dialects of Chinese are dissimilar one from the other. These we propose to discuss in order.

(I) THE PROBLEM OF CLASSICAL CHINESE AND POPULAR CHINESE.

The distinction between classical words and popular or colloquial is easily recognized. For example, 汝, thou, is classical, while 你, you, is colloquial. 何, which, is classical, but 什麼, what, is colloquial. Whence did this distinction arise? Mr. Wei Ting-sheng, in his "*Essay on the Current Vernacular*" explains the matter quite clearly. See the *Journal of Chinese Students Returned from America*, 1917. The expression "Vernacular" refers both to Vocabulary and to Grammar. "In all lands," says Mr. Wei, "wherever languages have been reduced to writing, they may be divided, according to the manner of their use, into two classes. A language of the first class, viz., a living language, may be employed both for writing books and in speech. Modern English, French and German belong to this class, and also present-day colloquial Chinese. A language of the second class, viz., a dead language, may be used only for writing books, and not in speech. Dead languages are of two kinds: (a) those that were formerly living languages and are now dead, like (classical) Greek, Latin, Zend (the ancient language of Persia), Pali (an ancient language of India), etc. These languages all passed through the stage of being constantly used in speech. But in the lapse of time changes occurred, so that now there are none that use them in speech, even among the people of the countries where they prevailed of

old; (b) those that have never been living languages, like Sanskrit in ancient India, and the modern universal language, Esperanto. Sanskrit was employed by Brahman priests solely for writing books. And Esperanto is used only by some cosmopolitans for literary purposes. The style of such languages is very refined, and their rules very minute. They were invented by scholars, and are confined in use altogether to scholars, never having passed through the stage of being used by ordinary people in speech. The classical language of China is a dead language, and a dead language of the former (a) kind."

Since classical words are such as were once living but are now dead, their value is naturally not as great as that of the now actually living colloquial. Again, as regards effectiveness, whether words are used for the purposes of science and art or in ordinary intercourse, there are three necessary qualities whose presence marks superiority, as their absence marks inferiority. In the first place, words must be lucid, so that the meaning is not obscure. In the second, they must be precise, so that the meaning is not ambiguous. And in the third place, they must be terse, so that not much explanation is required to make the mind *au fait* with what is said. Let me now, by way of example, draw a comparison between classical words and popular. The majority of classical words have a meaning that is indistinct, and are always at a point between what is capable of being explained and what is not. Colloquial words are clear-cut and direct. Disregarding the question of brevity, the first necessity is to make the meaning plain. In the first quality of lucidity, popular words are manifestly superior to classical. The latter are mostly single vocables, and their meaning is very easily confused. Frequently there are several connotations or even a dozen or more connotations of a single word. The majority of colloquial expressions are composed of two vocables, and each word has but one meaning. Take, for example, the classical word, 理, *li*. After all does it refer to "doctrine," or to "rules," to "origin," or to "literary style?" Or according to its ancient connotations, does it mean "a judge," or else "a court of law?" Two vocables have to be employed in the colloquial, and they are intelligible at sight. In the classical language, where but one vocable is used, people frequently fail to get the meaning. Hence in Laotzü and Chwangtzü's discussion of the *Tao*, it is hard to attain to exact knowledge of details. And in the philosophical discussions of the Sung and the Ming dynasties there is constant argument. If one tries to discover the reason, it simply amounts to this, that people differ in their interpretation of all kinds of terms.

Again, in regard to the second quality of precision, are not popular words superior to classical? Students of classical Chinese, after ten years at school, are often at a loss to know the correct use of words; but granted that the colloquial can be employed in speech, it follows that it can be written. There is no difficulty at all in expressing one's meaning. Moreover, since many classical expressions are obsolete,

they are long out of use, and half of them are lost and forgotten. To use them in order to express some meaning creates difficulties both for the writer and the reader. How can they cost less mental energy than popular words, familiar to the ear, and intelligible as soon as heard? And further, classical words can only be written, they can not be spoken. How can they be compared with the vernacular, with which both ear and eye are familiar?

And in regard to the third point, viz., terseness. colloquial words are once again superior to classical. Someone may ask, "Since colloquial words mainly consist of two or more vocables each, and are therefore more diffuse than classical, how can they be called terse?" He does not realize that this does not constitute the contrast between terseness and diffuseness. In the quest for terseness, the first thing is definiteness. If an expression is brief but indefinite, it had better not be brief. For expressions that are brief at the cost of definiteness inevitably cause misunderstanding; and misunderstanding, in its turn, gives rise to discussions, which make explanations necessary. When all these things are taken into account, classical Chinese is much more diffuse than colloquial.

According to our comparison of these three points, it is manifest on which side, as between classical and popular words, the superiority rests for actual effectiveness.

In the preceding two sections we discussed (1) the fact that classical words are obsolete, whereas colloquial words are living, referring to the forms of the words themselves; and (2) the fact that classical words were lacking in three qualities possessed by colloquial, referring to the effective use of words. Is it the case then that colloquial words are superior in all respects, and inferior in none. This is by no means so. With regard to the actual circumstances of the present time, the colloquial vocabulary has two defects. The first is, that colloquial words are less numerous than classical. In expounding lofty or profound subjects one is often at a loss for words. As Mr. Wei has said: "The vernacular does not rise in use to books and literature, but confines itself to every day conversation, and novels, and dramatic verse. Hence the number of words in it is limited, and is not sufficient to meet the more recondite demands of scientific and artistic learning. It differs in this respect from classical Chinese, which is rich in terms of both science and art."

The second is this, that the colloquial is too much interlarded with dialectal forms, and herein is inferior to classical Chinese, which is current over the whole country. This second defect is explained in a subsequent division on "The Problem of the Dialects." Let us now take up the first, however.

Of course, the boundary-line between classical and popular is not at all distinct, and can not be quite precise. In comparing respective degrees of excellence above, it was merely a broad comparison that was

made. As a matter of fact, while colloquial words are certainly living words, classical words are not all of them obsolete. Indeed there are many that are not obsolete. In high-class speech they are constantly in use. Education has not yet made any great progress in the general Chinese community of the present. The standard of knowledge is very low; and therefore in ordinary speech words are lacking to express meanings that are at all lofty or profound, though words of defamation assail the ear at every turn. This, however, is a question of the standard of knowledge, and it does not imply that the language will not admit of words of a higher standard. Were education to make great strides, and knowledge continuously to advance, the standard of speech would naturally be raised, and the simpler classical words would be assimilated.

In that case classical words that are not obsolete would unite with colloquial to form a single class. This is what is called the assimilation of the spoken and the written languages. Accordingly one need only ask in regard to words, whether they are living or dead. It is unnecessary to distinguish classical and popular. In the *Shang Annals* there is a sentence that may be rendered: "Whereupon he beheld the Eastern Thanes"¹, which is changed in the *History* of T'ai Shih Kung into, "Then he saw the princes and nobles of the East"². The *Shang Annals* also have this: "Were there a man who could improve the Bright Emperor's record"³, which is changed in the *History* into, "Were there a man who could bring Yao's work to perfection"⁴. The words 肆, whereupon, 覲, beheld, and 后, thanes, are obsolete terms, of which 逢, then, 見, saw, and 君, 長, princes and nobles, are the modern equivalents. The *History* offers us a good example in replacing obsolete terms with living ones.

So long as words are living words they may be employed indifferently, whether they are classical or popular. There is a sentence in a poem by Tu Kung-pu like this: "But let the meager years eat to the full"⁵. The words, 殘年, meager years, are classical, whereas 吃飯, eat, is vernacular; yet there is no objection to their being used together. So if a classical term is in general use, as contrasted with a colloquial term not yet assimilated, the former is to be preferred. Take, for example, the words, 父親, father, and 母親, mother, as compared with 爸爸, papa, and 媽媽, mama. Everybody knows the words "father" and "mother," so there is no necessity for completely changing them into "papa" and "mama."

When we investigate the thing in this way, we perceive that there was no boundary-line between classical and colloquial originally. Still less is there any question about which side has the majority.

¹肆覲東后。 ²逢見東方君長。 ³有能奮庸熙帝之載。 ⁴有能成美堯之事者。 ⁵但能使殘年飽吃飯。

Of recent years there have been imported from Japan a variety of new terms, that are neither classical nor colloquial, but form a group by themselves. Not only do authors, essayists, journalists and legislators employ them freely, but even in ordinary speech such words as 發達, thrive, 困難, difficulty, 改良, reform, 手續, method of procedure, etc., have imperceptibly become current expressions. Except Chang Wen-siang, who hates new terms, nobody is opposed to them or would forbid their use. This is one item of good news pointing to the assimilation of spoken and written languages. As for the technical terms of Western science, and the recondite nomenclature of philosophy, not only has our vernacular been lacking in such words, but hitherto they have not been provided in the classical vocabulary. Except Mr. Yen Fu, who searches out translations from among classical words already obsolete, there is none who maintains that in seeking words to express these, classical style is essential. In general the decision whether to translate the sense and transliterate the sound*, or to employ the original language ought to come up for discussion under Translation of Terms, and it is not necessary to take it up in detail here. To sum up, in expounding higher learning, if spoken and written styles are assimilated, it follows that lack of terms will cause no anxiety; and the question of classical Chinese versus colloquial will not come up.

(2). THE PROBLEM OF THE DIALECTS.

The want of unity in our Chinese National Language ought to be dealt with under two aspects. One is the diversity of pronunciation; the other is actual differences in the vocabulary. The former may be designated dialectal pronunciations; the latter dialectal forms of speech, or, simply dialects, used in its narrower connotation. The broader connotation of the word includes pronunciation. As regards Dialectal pronunciations, since the National Alphabet was fixed we have a method both for effecting unification and for investigating differences of pronunciation.

The problem of the dialects is an exceedingly complex one. There are dialectal forms of all the parts of speech without exception. Among the nouns, concrete nouns alone have comparatively fewer dialectal forms. From the verb downwards dialectal forms become more numerous. A certain gentleman has written an account of the dialectal use of single characters in Pekingese, of which I venture to give a summary, by way of illustration. He says: "It is the dialect whenever a single character is employed, e.g., when circumstances are favorable, they are called 'red.'¹ The opposite of red is 'black.'² Affluent elegance

*Names of foreign persons and places ought to be transliterated by means of the Chinese Alphabet in future. The confusion of the past must be avoided.

¹紅. ²黑.

is called 'broad.'¹ To be pedantic, literally, 'wrinkled,'² another dialectal expression, is to be 'sour.'³ To be cunningly stingy is to 'hurt.'⁴ To inveigle people with words is called 'to profit.'⁵ To have capacity and boast of it is called 'bragging.'⁶ One who has no capacity, yet brags, is said to 'bluster.'⁷ One who is garrulous, i.e., 'going over and over things,'⁸ another dialectal phrase, is called 'incessant.'⁹ To be carping is called to 'pick,'¹⁰ sc. faults. One who asks for something and fails to get it 'bumps.'¹¹ If in spite of bumping, he still makes his request, he is said to 'grind.'¹² To be merry, regardless of cost or consequences, is called to 'squander.'¹³ When an object is defeated, or an article destroyed, it is said to become 'dregs.'¹⁴ Covetously to plot and obtain an object is called to 'wrap'¹⁵ it. To disturb continuously is called to 'worry.'¹⁶ (Ordinarily 打攪, trouble). To drive people off by shouting at them is 'rolling'¹⁷ them out. To beat people is called 'doing.'¹⁸ The particle, 者, is used to signify response, and they say 着, when they mean Yes. Taking a walk is 'roaming.'¹⁹ To do something is called 'managing.'²⁰ (But the expression, 幹事, to manage business, is classical, and not necessarily dialectal). Without grounds to scare people for gain is 'squeezing.'²¹ 'To be silly,'²² another dialectal expression, is called to be 'eccentric.'²³ 'To bring to an end,'²⁴ another specimen of dialect, is called to 'wind up.'²⁵ A thing of which one has had enough is 'got,'²⁶ or else 'reckoned,'²⁷ as in the phrase 'that's reckoned,'²⁸ i.e., that's all that's to be said. To take an unfair advantage is called to 'seize.'²⁹ They call a person 'worthy'³⁰ when they mean the opposite."

Dialectal expressions of this kind have characters with which they may be written. When there are characters for the sound, and character and meaning correspond, this is to be regarded as the highest class of dialect. There is also the variety in which there are sounds, but no characters. Such words are particularly numerous in the dialects of Fukien, Canton, Kiangsu, and Chekiang. And there are not a few in each of the other districts. Therefore new characters are constantly being formed to represent these sounds. But scholars who make researches in Old Chinese are also constantly discovering etymologies for the most refractory of dialect words, in accordance with the principles which govern the dissimilation of consonants and the assimilation of vowels. And, strange to say, some of the dialect sounds agree exactly with those of antiquity.

Books like Mr. Chang T'ai-yen's *New Dialects* and *The Speech of Kwangtung South of the Nanling Mountains*, and that in which his disciples, Mr. Shen K'ien and Mr. Chen K'i-t'ung carry on his work, viz., *New Dialects of Canton* (not yet published, see the *Independent*

1闊. 2文綑綑. 3酸. 4損. 5賺. 6夸. 7吹. 8重三倒四. 9頻. 10挑. 11碰. 12磨. 13寃. 14槽. 15繞. 16攪. 17滾. 18做. 19逛. 20幹. 21訛. 22發默. 23楞. 24拉倒. 25結. 26得. 27算. 28算了. 29攔. 30配.

Review for 1913), also Mr. Fan Yen's *Proverbs of Chekiang*, and Mr. Sun Kin-piao's *Account of Dialects current in the South*, may all be called source-books for Chinese dialects. It may reasonably be said that, while dialects, studied from the point of view of their derivation, undoubtedly make an interesting subject, it is even more important to investigate systematically the different dialects of the whole country. In ancient times the *Er Ya* was compiled with this in view. In the Han dynasty the *Dialects* of Mr. Yang Hsiung was certainly an investigation of the various dialects of his time, unlike Mr. Chang's *New Dialects*, which is simply a study of the derivation of a few dialects. The aim of books of less remote antiquity bearing on the subject of dialects, such as Hang and Cheng's *Supplementary Dialects*, and Ts'ien Hsiao-cheng's *Everyday Speech*, has not, on the whole, been very exalted. For it has hitherto been the custom of Chinese scholars to reverence the ancient and despise the vernacular. It has not entered into their thoughts to investigate dialects, or to promote the unification of the National Language. Nor have they regarded this as a thing worth doing. Consequently a systematic investigation of the interrelations of the national dialects must be included in the new plans for Unification of the National Language. (See the Plans for Advance in the Second Part of this book.)

There must be investigation, in order that a comparison of dialects may be made; and there must be comparison, if a standard vocabulary is to be selected. And just as the *National Phonetic Dictionary* constitutes a standard for pronunciation, so in the future the *Dictionary of the Chinese National Language* will, when completed, be reckoned a standard vocabulary. The standard vocabulary will merely take expressions with the same meanings, but with differing dialectal forms, and select from among them as a standard, one that is employed in modern literature and is generally current. It does not limit anyone to the sole use of any such expression in writing or speaking, so forbidding the choice of some other expression. For the dialectal words of every district, employed on occasion, are capable of giving color and variety to prose narrative. And if there is no harm in choosing obsolete terms from antiquity when necessary, how much less is there in using the living dialects of our own time? Such things are the ornaments of literature.

Under each word in the *National Dictionary* ought to be appended the dialectal form for each district, as an aid in comparing evidence. Moreover, if at present a standard vocabulary has not been fixed, dialects, though diverse, form no hindrance to writing in the style of speech. Take, for instance, the novels and dramatic verse from the time of the Sung and the Mongol dynasties onwards written in colloquial, and the current colloquial of the present day in essays, proclamations, books and periodicals. There is to be found in them ready to hand a kind of natural universal vocabulary, the minor differences in which do not affect its being alike for the most part. * It is due to a natural tendency springing from human social intercourse, and is, in principle, similar to the

common pronunciation evolved among those who speak Northern and Southern Mandarin, referred to in the last chapter. All who doubt whether assimilation of the vernacular for the whole country can take place, because dialect is so interspersed amongst it, must simply not be too anxious on this head.

From what has been said above it follows that if there is to be a standard vocabulary, it ought not to be too hard and fast; but if there is no standard, we must not fall into confusion. The problem of the dialects ought to be investigated, and unification ought to be aimed at; but dialects must not be held to be a hindrance to the National Language.

CHAPTER IV

GRAMMAR

The word grammar has two meanings, one broader and one narrower. In its broader signification it includes three sections, dealing with Sounds (Phonology), with individual Words (Etymology), and with the Arrangement of Words to form spoken or written sentences (Syntax). Grammar in this sense may also be called the system of speech or system of the National Language, spoken and written. In its narrower signification Grammar deals with the uniting and combining of words, the formation of sentences, the order and the rules of literary productions,—all of the preceding are related to logic; also with the accent of vocables, (e.g., words to be emphasized, or words which people may misunderstand, are constantly accented, that is, spoken in a higher voice); and with the incidence and length of rhythm. (a sentence is distinguished as narration, interrogation or exclamation by the incidence and length of its rhythm.) These latter are related to psychology. No matter to what class a composition belongs, whether it is a learned essay, or a vivid conversation, or a speech, it ought to conform to all the rules fixed. But this kind of rule is stated naturally from a pattern in the minds of men in general, and from definitions developed in the social psychology of a race. It is not possible for one or two people to invent them.

Hitherto our country has had no grammars. The styles of the various sects of ancient literature may in default be called schools of composition. Moellendorff's *Grammar of Wenli*, produced during the Ts'ing dynasty, will count as the first book of Chinese grammar. But it explains medieval literature and ought therefore to be called a grammar of written Chinese, not of the spoken Chinese current at the present day. Besides it expressly takes Latin grammar as its criterion, so perhaps it can not even count as a pure grammar of literary Chinese. Textbooks

at present issued by the publishers under the name of Systems of Literature or Literary Grammars are mostly derived from Moellendorff's book. It would be difficult to obtain a book conforming to the laws of universal grammar, while at the same time not sacrificing the essence of our literature and vocabulary. How much more difficult to get a perfectly suitable grammar of spoken Chinese! But there are two points which must not be lost sight of.

(i). The first is this: the reason that spoken Chinese and book Chinese are not assimilated is that the vocabulary of the one differs from that of the other. Among words it is best to regard the particles as the key to the differences between the spoken language and the book language. If the boundaries between classical and vernacular are demolished and the vocabulary is unified, if the particles of the written language and the colloquial particles are amalgamated, the grammar of the rest of the spoken language will not, I venture to say quite positively, greatly differ from the grammar of book Chinese. For example, in the book recently published by Mr. Chou Hsiao-huai, called *A Method for Employing a Common Set of Particles in Speech and Writing*, the author simply takes a sentence of writing and a sentence of speech and harmonizes them. But the speech is all got by translating direct from the written style. When it is examined in detail, it is plain that the author merely alters the vocabulary, but does not in the least change the composition of sentences. And although there are unnatural elements in them, yet it shows that, in the main, the grammar of spoken Chinese and that of book Chinese are identical. Since, then, the uniting and combining of words and the formation of sentences are approximately the same in speech and writing, it is even less necessary to discuss the order and the rules of literary productions. To sum up, in grammar considered from the aspect of logic, we may say that there is no question whatever of speech and writing not being assimilated.

But considered from the aspect of Psychology, there are points such as stress of accent, determination of meaning, rhythmical measure, inflection, in all of which they are different. There are places where the spoken and written languages can not be assimilated, and these are just where present-day speech can not resemble that of the ancients. Take a few examples, by way of illustration. In the *Shang Annals* occur the sentences, "Then our Emperor praises you,"¹ and "Now I command you to protect me,"² and in the *Tso Chuan* these, "But a statesman does not shun death,"³ and "The prince cares not that he is taken, but is grieved for his subjects."⁴ The pronouns, 汝, you, in the first sentence, and 予, me, in the second, ought naturally to come after the verbs, 嘉, praises, and 翼, protect, and so on. But since the writer wishes to accentuate these pronouns, he specially shifts them to stand in front of

¹ 則予一人汝嘉。

² 今命爾予翼。

³ 臣死且不避。

⁴ 君亡之不恤而羣臣是憂。

the verbs. Examples of this kind abound in the Classics. And although a gradual change is perceptible in medieval and modern writings, yet this kind of syntax is often permitted. But the two examples from the *Shang Annals* are not imitated by modern writers unless they copy the ancient style for some special purpose. But the way of the two examples from the *Tso Chuan* is frequently employed, for which there is a reason. For in these examples there are other words standing between the transposed verbs and objective nouns. Between 死, death, and 避, shun, there are the words, 且 不, but not, which suffice to modify the accent. Not as in the two examples from the *Shang Annals*, in which the verb follows immediately after the objective, with too great condensation of style. They differ therefore in frequency of use. In general those that resemble the usages of speech are frequently employed, while those that differ too much from speech are little employed. Now although scholars reverence what is ancient, they can not stand against the force of social change. Hence the style of Tso, Kuo, Ma and Pan can not but differ from that of the *Shang Annals*. And the poetry of Su, the two Li's and Tu can not wholly imitate that of the *Odes*, all for the reason just mentioned. In speech there is nothing at all corresponding to the two examples from the *Shang Annals*. The first of the examples from the *Tso Chuan* is usually spoken thus, "But I do not even fear death." When speaking this sentence, the word "death" must be uttered with a raised voice, and the sentence need not be inverted. But there are also occasions on which the sentence may be inverted, thus: "But even death I do not fear." The word "death" will then be more accented, and a slight pause will be made on it.

As for the second example, literally, "For his subjects is grieved," there are no sentences of this kind.

So when a grammar of spoken Chinese comes to be compiled in the future, it will be necessary to select marks of punctuation from Western literature, like commas, periods, and marks of interrogation and exclamation, and so on. If it is necessary to pause, a comma or a period is used. If emphasis is required, the suitable mark is employed. And, of course, it will not be necessary, as in former times, to alter the formation of sentences.

In general, from the aspect of psychology, the explanation of the grammar of spoken Chinese is this, to express perfectly the feelings, emotions, thoughts and purposes of our hearts, and that in such a way that others understand perfectly. In speaking there are facial expression and manner as aids, which make things relatively easy. But if one wishes to transfer one's mind to paper, one must, of course, depend for aid on these various marks of punctuation.

Did the ancients not value the kind of writing which expresses the feelings and emotions most vividly? They did, indeed. But the words used by them are one half of them obsolete, and have no relation at all

to present-day speech. Also there were no generally employed punctuation marks. They relied entirely on a few particles, the use of which in many places enables one to catch the drift. Although these particles are capable in themselves of indicating feelings, yet to those readers whose learning is imperfect and whose attainments are insufficient, the savor resembles chewing beeswax, for they can not understand them. This class of literature then can only be relegated to the sphere of higher classical studies. They constitute the minutiae of composition, and there is no definite grammar in them to be discussed. The grammar of expression for the written language must be built on a separate foundation. But this point is the grammar of spoken Chinese in its psychological aspect, and the place where the grammar of book Chinese can not be assimilated to it.

To sum up, the problem of the differences between the spoken and the book languages is one to be solved in vocabulary. When the *National Dictionary* is actually compiled, the greater part of the grammar of spoken Chinese and the grammar of book Chinese will be able to support each other, and the problems of each will be solved in union with the other.

(ii). The second problem, that of the non-assimilation of dialects, is also solely a matter concerning vocabulary. In grammar dialectal differences are few when all is said. If we cause people from Manchuria and Kansu to meet people from Yünnan and Kwangtung, provided that they take care to avoid dialectal expressions, the formation of sentences is altered exceedingly little, although there can not be assimilation psychologically, in accent, rhythm, etc.

For example, to express the idea of completion, Mandarin employs the verbal particle, 了, *liao*, the Pekingese colloquial employs 啦, *la*, that of Nanking, 咯, *lo*, the Kiangsu vernacular, 哉, *tseh*, Cantonese, 咯, *lei*. Yet this may still be relegated to the department of vocabulary, and we have not altered the form of the sentence because of it.

The examples from the *Shang Annals* and the *Tso Chuan* quoted in the previous paragraph must not be discussed as parallels. If a person says, "I food eat," instead of "I eat food," one may be positive that he is Japanese; or if somebody says, "On top the table," instead of "On the table top," one may be sure that he is one who has not yet mastered Chinese, and translates the English words, "On the table," directly in that order.

To bring our discussion to a head, in the grammar of spoken Chinese, how is it possible to bring about assimilation for the whole country? Precisely for the reason that the spoken and the written languages are not assimilated. What does this mean? Our country has abundance of written forms, but the characters do not change with changing pronunciation. From early antiquity until the present the sounds of speech have been incessantly changing in every age and in

every region. Since the written language parted company with the spoken language, the former was becoming better adjusted and more unified every day, for reasons connected with government. (In ancient times each principality had its own script). Therefore our country, with its immense area of over three million square miles, and its unparalleled population of over four hundred millions, early "unified all the variety of its written language," and does not itself feel that that is anything remarkable. Since the writing of the entire country is unified, the grammar of the spoken language is based on the book grammar, and ought not to be considered a fashion. In discussion one must not adhere to extremes. Present-day weak points and historical excellences must be clearly distinguished. Because our country employs such a wealth of written forms, therefore its speech and its script have got separated. But from the standpoint of speech, word-sounds and vocabulary are simply multiplied. From the standpoint of writing the form of characters and the grammar of the spoken language do not change *pari passu*. The present study of the National Language aims at showing up the good points and reforming the bad. Naturally it can not damage what has been assimilated from the beginning, but it finds a method of adjusting parts not yet unified. This is what is meant by progress.

According to the previous two divisions, neither the problem of the difference between classical Chinese and colloquial, nor the problem of dialects puts difficulties in the way of a grammar of spoken Chinese. Therefore our national grammar is more easily adjusted than either pronunciation or vocabulary. Grammar is very important. There must first be a general grammar of spoken Chinese in order that there may be students of that grammar, and in order that perfect textbooks of the National Language may be compiled, in order that literary scholars may have a genuine composition, and orators a suitable rhetoric.

CHAPTER V

CONCLUSION

In the three preceding chapters the three large divisions of our subject, the Chinese National Language, have been discussed. The Chinese community of the present time has various opinions and proposals in reference to this matter of the National Language. Let me now describe these briefly in a concluding chapter. There are five parties.

(a). The first is the Radical party. This party proposes carrying out a radical reformation in Chinese writing. They maintain that in

the present advancement of the world, there will certainly be no room after the Twentieth Century for writing that is ideographic, as contrasted with phonetic. Moreover, Chinese is not at all suited for the discussion of modern sciences and industries. Therefore specialist treatises are very difficult to translate. It would be better straight away to adopt a universal language, such as Esperanto, as the National Language, or else to select the written language of some one country as a second National Language. For writing is merely a kind of meaningless symbol for the purpose of representing speech. Only seek out a simple and clear language which is convenient for intercommunications. It need not have any connection with the history of the nation. Therefore our Chinese literature and Chinese language should simply be abolished. If sciences and industries really flourished, it would certainly be no reflection on our country to do this. In the Radical party there are those who are opposed to the Chinese National Alphabet, arguing that to give the sounds of the Chinese characters is only to add to the bother. Why not abolish Chinese characters as quickly as possible?

(b). The second is the Phonetic Script party. This party recognizes that the National Language ought to be preserved. But Chinese characters are much too complicated, and must be abolished. They ought to be replaced with some sort of phonetic script, depending on a standard pronunciation. For the phonetic script, there are some who favor spelling with the Roman Alphabet, and some who favor the use of the Chinese alphabet. There are also some who favor imitating the Japanese model, writing significant words, nouns, verbs and adjectives, in Chinese characters; but particles and other unimportant words would be written in between with the letters of the Chinese Alphabet.

(c). The third is the Neo-classical party. This party is not willing to abolish either the National Language or Chinese characters. They desire to introduce a new Chinese literary course, to be called the National Language Course of Chinese Literature. They admit that the literature course at present in vogue is certainly ancient classical literature, just as in England, previous to the fifteenth century, books and commentaries were written, sermons were preached, and schools taught, all in Latin. Afterwards the novelists, dramatists and poets began gradually to employ English. And in the four hundred years that have elapsed since then, they have certainly founded a very valuable literature. The literature of China resembles Latin, but the prevailing colloquial constitutes a National language similar to the Modern English used by the English. We can actually employ world-wide literary experience to study the subject; and a substitute for the old literature course will spring up in the future.

As for this party, there are those who employ history in criticism of their position, maintaining that literature changes with the times. Literary style was not uniform throughout the Hsia, Shang and Chou

dynasties, the Ts'in and the Han dynasties, and antiquity nearer to our time. Since the Sung and the Mongol dynasties all the most celebrated of verse and novels in the vernacular have long ago been appreciated by classical scholars. Kin Sheng-t'an's Collections of eminent Scholars, the *Shui Hu Chuan* and the *Si Siang Ki*, have already been ranked alongside of Tso, Ma, Chuang and Sao. Like the literature embodying the moralist's teaching and philosophical discussions in which the disciples of Ch'eng recorded their master's words, and, fearful lest they should lose his accent, used the vernacular to write it, in a way much resembling the oral style of the Buddhist sect. Chou Tzŭ-yang compiled the book of "the tradition of the two Ch'engs," still in the same style, and the disciples of Chu all imitated them. So the style of oral records became a kind of special learning cultivated by moralists and philosophers.

From the time of the Mongol and the Ming dynasties, it has not necessarily been the records of disciples, even people's own diaries have perpetuated the use of this style. This sort of half-literary, half-conversational writing is able to convey the highest and profoundest philosophy of our Chinese forefathers, and their self-disciplining aphorisms. Surely it can not be said to be worthless from a literary point of view? Therefore there are those who advocate the universal adoption of a popular style; so that all authors, essayists, journalists and legislators would employ the spoken style of writing, both æsthetic literature and utilitarian literature counting it an indispensable instrument.

(d). The fourth is the Educational party. This party is composed entirely of educationalists. They are in favor of first changing the subject of National Literature in the primary schools into National Language. For the four years of popular education were designed originally to make education universal. The simplified books and newspapers and colloquial essays of the present day are already generally current in the community, and those who expound education of the community all employ the spoken style of writing. But because in the primary schools the subject of National Literature is still studied as of old, the characters which the scholars learn in these four years are imperfectly known and less understood, and are of no practical use to them. Each time they put pen to paper, the classical conflicts with the colloquial, no matter how good a textbook of National Literature they may have, or how excellent a teacher. If you wish ten-year old graduates from the four years' course of the primary schools to be able to read books and papers, to understand advertisements, and proclamations, to write letters and keep accounts, and to prepare memoranda, one thing or the other, it can not be done. It would be better because of the influence to be gained, simply to employ elementary colloquial for the compilation of pedagogic material. And alphabetic writing ought to be placed at the side of the characters, so that characters would be recognized

by sound, and the pronunciation of them would be exact. Let them in the four years' time specially study a correct National Language, in order that it may be of use to the community.

Besides, regarding the matter from the standpoint of child-psychology, it is easier to evoke a child's interest when the colloquial is used for the imparting of knowledge, than when classical language is used. Without the complication of turning classical Chinese into spoken and vice versa, very much time may be saved in explanations, and the characters known will be comparatively more numerous. And they may attain to proficiency in the art of explaining and transmitting ideas. Moreover, if the National Language is used in education, the standard of the spoken language will be raised and will approximate to an elementary classical standard; and without mentioning the assimilation of spoken and written language, they will as a matter of course be assimilated. For from the point of view of scholarship, the difference between National Speech and National Literature is only one of lower and higher standard respectively. To study the Literature, without first studying the Language, may be said to be putting the cart before the horse.

The particles are the key to the classical vocabulary. Everybody who is thoroughly familiar with the particles really thinks in the back of his mind of analogous particles in speech. If a boy in speaking is not aware that the constantly used 的, *ti*, takes the place of the preposition, 之, *chih*, which he has been taught from his reading-book, or if he can not produce the intonations of interrogation and exclamation, which take the place of 乎, *hu*, and 哉, *tsai*, and he is told to read something aloud as clearly as possible, he is at a loss how to do it. We must wait until he has written numberless exercise-books and read numberless pages and it has become a natural habit of his being, in order that he may employ them fluently. In former times in learning National Literature, it was left to the scholars to find out the special flavor of the particles, which can only be called a "mystical method" of instruction. If they could only first learn the oral language and correct their pronunciation, then when it came to learning the National Literature and they came across a particle, they would have some indication as to its meaning, and the meaning being intelligible, the drift of the passage would be got. How much quicker and more satisfactory this way is! This merely refers to convenience in teaching.

As for the general National Literature for Middle School grade and upwards, the extra work in the exercises is too stiff. The greater part is not a kind of writing that ought to be used, and although it is not to be altered into National Language, yet both pedagogic material and method ought to be extensively reformed.

(e). The fifth is the Conservative party. This party has no particular proposal to bring forward. Only in regard to the actual use of the National Language, they fear that learning has fallen to the ground, and

literature been injured up to the sky. Some say that if we wish to promote education, there are very many urgent problems awaiting solution. Why bother with a matter of inferior importance such as the National Language? This is what the minority of educational administrators say. As for actual educational problems, apart from administrative ones, they are constantly ignored.

The five parties mentioned above are merely described, and not discussed. This allows every one to develop his own criticism.

APPENDIX

Contents of the Second Part of this Book. not Translated.

CHAPTER I.—Documents of the Manchu Dynasty relating to the "Short-hand" Phonetic System and Unification of the National Language.

1. Petition of Lao Nai-süan, submitting a Summary of his "Short-hand." 1908.
2. Question to the Education Board regarding the gradual introduction of Instruction in the National Language, put by Kiang K'ien, member of the Advisory Council. 1910.
3. Request by Ch'eng Hsien-kia of Kiangning, and others, to the Advisory Council for alteration in the Education Board in order to prepare a program for the establishment of places of instruction in Mandarin, using "Shorthand" as a medium of instruction. 1910.
4. Report by Yen Fu, Chairman of a Committee specially appointed by the Advisory Council, to examine Phonetic Systems and to select one for a provisional Course of Instruction in the National Language. 1910.
5. Decision of the Central Educational Committee of the Education Board with reference to the Method of unifying the National Language. 1911.

CHAPTER II.—Decrees and Documents relating to the Chinese Alphabet.

1. Constitution and Rules of the Conference on Unification of Pronunciation called by the Board of Education. December, 1912.
2. Petition of Wang P'u, representative of Chihli on the Conference for Unification of Pronunciation, and others, to the Board of Education to publish the Chinese Alphabet. January, 1915.
3. Petition of the Board of Education to the President to establish provisional places of instruction in the Chinese Alphabet. December, 1915.
4. Finding of the Third United Conference of the National Educational Association, requesting the Board of Education to fix a standard for the National Language, and to promulgate the Chinese Alphabet in order to unify the Spoken Language.
5. Decree of the Board of Education, ordering the Higher Normal Colleges in Peking, Wuchang, Moukden, Nanking, Canton, and Chengtu, to establish supplementary courses in the National Language. May, 1918.
6. Decree of the Board of Education promulgating the Chinese Alphabet. November, 1918.

CHAPTER III.—Decrees and Documents relating to Progress in the whole Department of the National Language.

1. Petition of Ts'ai Yüan-p'ei and others, founders of the National Language Association of the Chinese Republic, to the Board of Education. 1916.

2. Plans for the Advancement of the Study and investigation of the National Language, prepared by Li Chin-hsi, member of the National Language Association. 1917.

3. Proposal submitted to the Fourth United Conference of the National Educational Association, embodying plans for Study of the Assimilation of Spoken and Written Chinese. October, 1918.

4. Decree of the Board of Education promulgating the Constitution and Rules of the Association for Promoting the Unification of the National Language. December, 1918.

(Appendix). Decree of the Board of Education appointing the Order of the Letters of the Chinese Alphabet. April 16, 1919.

LIST OF TERMS

ACCENT, 音質之強弱

Alliteration, 雙聲

Alphabet, 字母

Chinese, 注音字母

National, 國音字母

Phonetic, 聲音學字母

Roman, 羅馬字母

Anthropology, 人種學

Assimilation of Written and Spoken

Language, 言文一致

Assonance, 疊韻

CLASSES (OF RHYMES), 韻部

Classical and Popular, 雅俗

Combining, 反切

Composition, 修詞學

Conference on Unification of Pro-

nunciation, 讀音統一會

Consonants, 聲母, 輔音, 子音

Voiceless, 清

Voiced, 濁

Dissimilation of Consonants, 雙聲相變

Affricatives, 合成摩擦音

Alveolars, 正齒音

B.labials, 重唇音

Curled-tongue, 捲舌音

Dentals, 齒頭音

Fricatives, 摩擦音

Central, 正面

Lateral, 側面

Gutturals, 喉音

Labials, 唇音

Labio-dentals, 輕唇音

Linguals, 舌上音

Nasals, 帶鼻音

Palatals, 硬顎音

Plosives, 爆發音

Velars, 牙音

Dialectal Sounds, Pronunciation,
方音

ETYMOLOGIES, 語根

Extra-letters, extra-vowels, extra-
vocalics, 間音

GRAMMAR, 語法

IDEOFORMIC WRITING, 主形文字

LANGUAGE, DEAD, 死詞

Living, 活詞

Universal, 世界語

Letters, 字母

Logic, 論理

MANDARIN, 官話

Meaning, 意義

Medials, 介母

NATIONAL ALPHABET, 國音字母

Language, 國語

Literature, 國文

Pronunciation, 國音

New Terms, 新名詞

OBSTRUCTIONS, 阻

Kinds, 種類

Degrees, 程度

Complete, 全阻

Partial, 半阻

Orders (of Vowels) 韻攝

Organs of Speech, 發音機關

Epiglottis, 喉軟骨

Larynx, 聲管

Lips, 上下唇

Lungs, 肺子

Nasal Cavity, 鼻空

Oral Cavity, 口空

Palate, 顎

Hard, 硬顎

Soft, 軟顎

DERIVATIVES, 諸聲字

Dialect, 方言

Pharynx, 喉管
 Teeth, 上下齒
 Teeth-ridge (Alveolus), 齦
 Tongue, 舌
 Back, 舌背
 Front, 舌面
 Blade (tip), 舌尖
 Trachea, 氣管
 Uvula, 小舌
 Velum, 軟顎
 Vocal Chords, 聲帶

PARTICLES, 虛字
 Colloquial Particles, 語助詞
 Parts of Speech, 品詞
 Noun, 名詞
 Concrete, 具體
 Adjectives, 形容詞
 Pronoun, 代名詞
 Verb, 動詞
 Adverb, 狀詞
 Preposition, 介詞
 Philology, 言語學
 Comparative Philology, 比較言語學
 Phonetic Science, 聲音學
 Phonetic Systems, 音標
 Physiology, 生理學
 Popular, *see* Classical.
 Primitives, 聲母
 see Derivatives.
 Psychology, 心理學
 Punctuation, Marks of, 符號
 Comma, 讀
 Exclamation, Mark of, 歎
 Interrogation, Mark of, 疑
 Period, 句

RHETORIC, 雄辯術
 Rhyme-books, 韻書
 Rhythm, 語調
 Narration, 敘述語氣
 Interrogation, 疑問語氣
 Exclamation, 反證語氣

SCIENCE OF LANGUAGES, 言語學
 Shorthand, 簡字
 Sociology, 社會學
 Sound (branch of Physics), 聲學
 Sounds (Phonology), 音韻
 Source-books, 溯源
 Spelling, 拼字
 Standard Pronunciation, 標準音
 Standard Vocabulary, 標準詞類

TONES, 四聲
 Marking of, 四聲點法

UNIFICATION OF PRONUNCIATION,
 語音統一
 Utterance, Modes of, 四呼, 等呼
 Open, 開口
 High-front, 齊齒
 Round, 合口
 High-front-round, 撮口

VERNACULAR, 俚詞
 Vibration (of Vocal Chords), 顫動
 Vocable, 單字
 Vocabulary, *see* Words.
 Voice, 聲
 Voiceless, voiced, *see* Consonant.
 Vowels, Vocalics, 韻母 元音, 母音
 Pure Vowels, 陰聲之韻
 Simple, 純
 Diphthongs, 複
 Vocalics ending in Nasals, 陽聲
 之韻
 Closed-lip Vocalics, 閉口音
 Assimilation of Vowels, 韻部相傳
 Orders, 韻攝

WORDS, 詞類
 Qualities of, 明晰
 Precise, 確定
 Terse, 簡易

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